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The School Arts Book

AN ILLUSTRATED MONTHLY MAGAZINE for THOSE INTERESTED IN DRAWING *and the* ALLIED ARTS

HENRY TURNER BAILEY
EDITOR

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VOL. X SEPTEMBER, 1910 NO. 1

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BULLETIN

❖

The School Arts Book for October will be
A COLOR NUMBER

It will contain a review of the color situation, by the Editor, and articles on color problems by

Miss Floy Campbell of Kansas City
Mr. Fred H. Daniels of Newton
Mrs. Ida Hood Clark of Tacoma
Miss Emma R. Wright of New Haven
and Others

Mr. Royal B. Farnum of the Education Department, State of New York, will begin his series of articles on correlated school work, entitled "My Work Book."

❖

If "C. B. E." of "Richmond Hill Drive," will complete her mailing address, her letter will be answered.

❖

Mr. Rose finds it necessary to postpone the first of his new series of articles, "Silver Work," until the December number.

The School Arts Book

Vol. X SEPTEMBER, 1910 No. 1

THE DRAWING OF A DANDELION*

IT is such an old, old story,—and yet, so few believe it. We have heard it over and over again; thru one ear, it has entered into our consciousness, and with equal freedom it has departed thru the other. We have not disputed it, for that seemed hardly worth while. The story? Merely this: Correct drawing is almost entirely a matter of correct seeing.

By "correct seeing," we mean seeing correct relationships, the exact shape or color of one thing compared with that of another. Beautiful drawing (often quite another matter) is produced only thru the medium of a mind that sees beauty. It is never achieved thru accident. The mind which instinctively sees beauty, even from the time of childhood, is indeed the rare exception. It is the one exception in ten thousand, yes, perhaps in a hundred thousand. With most of us the seeing of Beauty is a matter of education. The infant prodigy is so unusual, that, when found, the details of his life are cabled over the world, and yet there are many masters in the arts. This is the encouraging and the discouraging thing about art study: for everybody, success is so largely a matter of persistent effort.

The final analysis of the term, "correct seeing," always includes the seeing of beauty. Humanity is contrasted with other animal life in that it can differentiate beautiful things from those that are ugly. Humanity rejoices in this distinction. A fine drawing, then, one which meets our needs, is always one

* This article, interpreting the frontispiece and setting forth concretely several fundamental principles, is given this month partly because it does not deal with one of the fall flowers. It illustrates a method, the value of which will appear in similar results from other material. That which is a guide in studying the dandelion is just as good a guide in studying the goldenrod. Mr. Daniels, the author of this article, is Director of Drawing and Handicraft in the public schools of Newton, Massachusetts. The Editor.

in which the idea of beauty has been emphasized. Anyone who works or produces drawings based upon any other thesis is surely groping his way in the dim twilight. His aim is low; he will hit a low mark. As a teacher he is a failure because he does not appeal to the highest intelligence of his students. The students know why he is a failure tho he may not.

Successful teaching of drawing implies a constant effort on the part of the teacher to induce the student to see beauty. An artistic way of doing a thing means a beautiful way of doing it.

A thing is artistic only when it is beautiful. Children, teachers, and even supervisors can be taught to see beauty, hence they can be taught to produce beautiful things.

Let us take a concrete example, the drawing of a dandelion. All over the ground in the spring these yellow jewels of color flash in the sunlight. They are often disregarded because they are so common. Nature everywhere produces loveliness, if we could but see it. In the curve of a stem, the twist of a leaf, the radiation of petals,—always, everywhere, there is beauty. Seeing it is partially the result of stored up images of beauty, as piano-playing is the result of stored up images of muscular effort. Increase in power is always obtained thru practice. It is useless to exclaim before a class, "Is it not beautiful?" Let us be explicit. *What* is beautiful? Where *is* the beauty? *Why* is it beautiful? These questions should be answered, tho they may not be asked by the pupil.

There are reasons for beauty as for ugliness. They should be discussed in class. Better still, they should be convincingly illustrated by drawing. This is not always possible to the grade teacher. But the special teacher should draw, draw, draw! He has little other excuse for being.

We call the lion the king of beasts; we rejoice in seeing physical perfection in life of any kind. Let us select the tall,

vigorous dandelions, those with a superiority of mein. We go to the concert to hear the soloist; we enjoy her singing the more because of the orchestral accompaniment. We draw the dandelion because of the flower upon its sturdy stalk, but we want the accompaniment of leaves. We insist that the tones of the singer and the music of the orchestra move in unison with regard to a certain time-rhythm; we must look to it that the leaves and stems of our plant move together in a certain form-rhythm, with regard to their general swing or direction. This arrangement to produce a certain rhythm of movement is the first thing to work for. All nature is here our teacher and inspiration. All nature, too, is balanced. Notice the tree, the bush, the animal; in all, unless thrown out of balance by some external agent, as the wind, they stand at their ease. This means that their central axis is vertical, if their growth is upright. Moreover, our paper is supposed to be vertical, we must consider that. The rhythm of movement of the plant should agree with that of the paper itself, else there is disagreement at the outset. In this particular case, then, the question of balance is equally one of rhythm.

The orchestra must not drown the voice of the singer: the leaves must not subordinate the flowers of our dandelion. In all art expression the statement must be clear: things must be seen in their true relationships; the whole must be drawn to state clearly the idea one wants to put forth. We ought to make up our minds before drawing, that in some way we will award the flowers the vantage point of supreme interest, that there shall be no division or conflict of interest. In school, the most direct way of doing this is to draw more lightly the lower leaves and stems, making a rhythm of increasing strength of line, or color, or both, as the eye travels toward the supreme center of interest, the flowers. The eye is attracted by the stronger values, as the ear by loud sounds. It will leave this attraction for short periods

only, it will always return. This is a simple plan of emphasis and subordination, easy to understand, but difficult to teach so that pupils will follow it.

There are a hundred other principles of composition of which different teachers might speak, but these will do for us at present. Now the problem is to see with yet more understanding. We have the plant arranged on our desk so that the lines are in a consistent, rhythmical relation, one with another and with the paper, and we have determined to subordinate the lower stems and leaves for the more complete and unhampered enjoyment of the flowers. Let us begin to draw by at once attacking the real subject, the flowers. It is a mistake to dilly-dally around with unimportant parts. We will buck the line hard, we will go for the essentials first, other things will find their rightful places. The master workman always forsees things in their true perspective, he gets directly at the essentials in a masterful way.

We cannot draw all the petals, nor do we want to do so. We want to suggest just enough to be sure that the mind will fill in the others. Art must always be suggestive; it must stimulate the imagination, otherwise it remains uninteresting, because it leaves nothing for the observer to do. The petals even in this humble flower are so closely and so wondrously bound together at the center, that it is our despair to suggest their movement; but that is just what we must try to do, that is all we can ever hope to do. Next will come the green sepals with joined hands dancing around the stalk. Let us not lose the grace of them; they are exquisite.

Now the sturdy stalk, with its superb curves, just strong enough to do its work. If we make it a sixteenth of an inch too large or too small, we shall know it. Such a stalk it is, increasing in diameter and power so gradually that the eye is mystified to find any place where there is any change, and yet the change is constant! Not like a worn out hose pipe, but always firm,

clear-cut, and true. Here, indeed, is a test for our skill of hand! Nature has done her work well; it is a challenge!

Each leaf is dependent upon its backbone as much as we are upon ours. Let us think backbone and draw backbone, that our leaves may have the virility of those of the plant, (apparently created beautiful for our pleasure), which stimulate our efforts. The little arrow heads in the leaves twist this way and that way, all are alike and yet all are different. Each has a character of its own, but all have the look of the dandelion family.

Those parts of the plant which are nearest we will make with the strongest line, thus suggesting planes of distance. Very simple, but again, difficult to teach so that the students will do it. Finally, for the better understanding and enjoyment of our drawing, we may color it. In the fields where the dandelion is but a mite upon the face of the earth, it springs up in fullness of color, an accent of intense color in the world of grayed colors. On our paper the conditions are different. There we have no landscapes in grays as a setting; the plant is the entire color composition. If we follow nature's suggestion as to large areas of color being grayed, we shall not paint the flower and all its accessories in brilliant color. Moreover, our aim just now is merely to add to the attractiveness of the drawing, so we should subordinate color to line. The yellow should be subdued (with orange and black or blue), and the green dulled with gray. The common element, gray, will then enter into both colors and bring them together, thus producing a more harmonious effect with each other, with the gray pencil outline, and with the paper itself.

And for those who know? Ah, they do not need to hear that we are "immersed in beauty"; they have learned the joy of the eye that ever seeks loveliness, and treasures it in the mind's storehouse with supreme contentment; they understand full well that "Delight is the soul of art."

FRED H. DANIELS
Newtonville, Massachusetts

NATURE IN SILHOUETTE*

I WONDER what the words "Nature in Silhouette" mean to you? Possibly a landscape seen at sunset, some distant hills, a solitary tree, or a farmer's cottage, dark masses against a brilliant sky.

Many sunsets we might recall, when naught but the masses of objects could be seen, and we felt no need for detail. We cared not whether a tree were brilliant with autumn colors, or fresh and green in its summer dress; we knew it was an oak, an elm, or a maple by its shape, and naught else mattered.

I am going to tell you not about the silhouette of trees and hills, but of the flowers that grow on the hillside, in the fields, and in the woodlands.

My silhouettes, as you see, are not like those in the picture of which I have just spoken, dark against light, but light against a dark ground. To me the objects themselves are of such interest, that, as with the tree, the color and details can be dispensed with for the present.

These prints emphasize the variety and beauty found in Nature. In her alone, we find inexhaustible wealth of form and infinite beauty of line.

---

* Miss Dyer is a graduate of the Rhode Island School of Design, and a teacher of the Children's Saturday Classes of that school. Her method of producing blue prints from flowers Miss Dyer describes as follows:

The way to make blue prints from flowers is to use a photographer's printing frame, laying the flowers on the inside of the glass, as a film would be placed. Next lay the blue print paper carefully on the flowers, then the back of frame, and fasten down. Expose in the direct sunlight probably about two or three minutes. No exact time can be given as the length of the exposure depends on the strength of the sun, and the specimen to be printed. A thin-petaled flower requires less time. After exposure the paper should be placed in water, running, if possible, and washed for fifteen minutes or until the white is clear. The specimens should be freshly picked, or if taken from water should be made thoroughly dry. No other preparation is necessary.

For a long time shadows interested me. I enjoyed the shadows of branches of trees under the street light, perfectly reproduced on the ground. I noticed woodbine hanging, and blowing in the wind, against a wall or window, casting a graceful shadow, suggesting some of those wonderful arrangements of the Japanese, apparently so accidental and careless, yet in reality most thoughtful and studied. It was not only these things out of doors that made me think, and look for shadows; I noticed them indoors as well. The shadows of flowers, on a white cloth, suggested to me the possibilities of obtaining shadows to keep. Thus it was that I began, in my spare time, to experiment with different kinds of photographic paper, using both daylight and artificial light; and now after numerous failures, much time spent, and I must add with pleasure, I have obtained some satisfactory results.

The prints here reproduced I hope will show the advantage of this kind of work, and are examples of prints which might be prepared for use in schools, by students of Nature study and design, and by craftsman, and by all lovers of Nature.

For children in the primary grades, prints of solitary leaves have been found advantageous, for the impression of the shape, with no details of veining or color, and, expressed as they are, white on a dark ground, they give a more vivid idea of the form, than the real leaf itself.*

When a spray of flowers, or of flowers and leaves, showing the growth, is used, the Jack-in-the-Pulpit, for instance, drawings might be made from the plate, hung before the children, and color applied in flat washes or with colored pencils. This will afford a sufficiently difficult problem, and will furnish the natural form without endangering the very existence of the wild plants in the vicinity of our large towns. For designers

* See article by Miss Carret in The School Arts Book, September, 1908.

and students of design, the lines and forms which may be selected from these studies may prove useful, for being made directly from the flowers and leaves themselves, minute details, and delicate contours are obtained, which would be quite impossible for even an experienced draftsman to produce. Suggestions for units of design also may be found in the details of the flowers, singly or in combination.

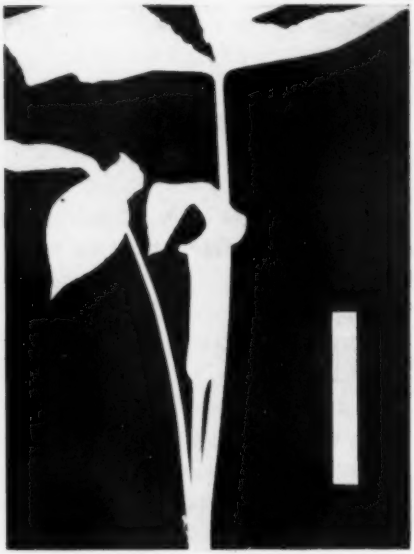


Plate I.

First let us look at the Jack-in-the-Pulpit, Plate I. This strange, but attractive woodland flower has many interesting features. The real flowers are minute and are clustered around the pistil out of sight. The shape of the apparent flower in which the pistil rises, is the repetition in line of the angle formed by the two leaf stems. The end of the false flower and the leaves have similar terminations, all suggesting the sharp angle, which again is echoed in the shape of the whole spray. The leaves are sometimes flat, and in groups of three, radiate at the top of a tall stem, forming an umbrella-like appearance.

In this specimen we see Shape-harmony, and Balance is shown without Symmetry.

Then the Columbine, Plate II: These graceful flowers have been described so well in the poem for children, "Seven Times

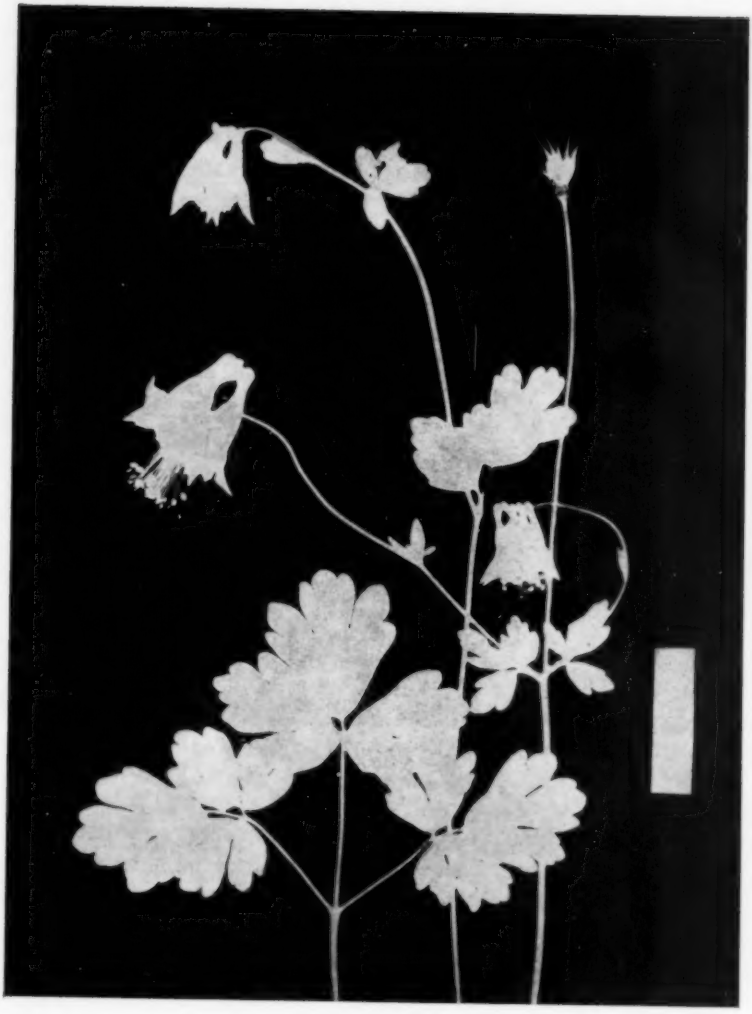


Plate II.

One," by Jean Ingelow, that they need no other introduction. The flowers are bell-shaped with a profusion of stamens and pistils, which hang below the petals, like a clapper to a bell, only longer. Elaborate with many parts, the flowers hang nodding from slender stems. The leaves are more or less irregular in outline,

Plate III.

yet each spray composes well as a whole, showing Balance without perfect Symmetry. The parts of flowers and leaves are both odd in number. What subtle rhythms of shape and size they present; and what a charming variety of forms built from the same few lines!

Next the Quaker Ladies, or Bluets, Plate III. These delicate little wild flowers, which cover the fields in April and May in such profusion, are very beautiful in form. The tiny funnel-shaped corolla has four oval lobes, and so has the calyx. The

leaves which are opposite, appear in pairs near the base of the stem, or at an angle of two stems and are oval, like the lobes of the flower. Shape and Measure-harmony are seen in the flowers, buds, and leaves. The shape of the petals of the flower is exquisitely perfect, and could be used as a suggestion for a unit in design; the accompanying illustration shows a number of flowers used together to illustrate Measure-rhythm.

Lastly, the Bleeding Hearts, Plate IV. A graceful garden flower displaying wonderful decorative qualities. The curving line of the flower stem is repeated in a way by the outline of each tiny heart. Measure-rhythm is expressed by the delicate and perfectly formed pendant flowers, and also in the erect upper leaves. The whole spray balances well and yet arrangement of flowers and leaves are wholly unsymmetrical. Nature's composition is wonderful!

One might find many more interesting examples, not only flowers, but other things, such as grasses, sea-weeds, feathers, and even insect wings, all of which I have tried.

So many beautiful things in this world escape our notice unless we are told how and where to look for them! I hope that I have given a suggestion of one way of looking at Nature; but where to look must be determined by each individual. Let us be on the lookout in every walk we take; let us notice the homely weeds, and the humble plants, for in them we will find splendid lines of growth, shapely leaves, surprisingly quaint flowers. We will wonder why we have not seen them before.

Plate IV.

It is only the fault of us poor mortals, that we do not see and appreciate the wonderful handiwork of the supreme Master of design.

ANNA JONES DYER
Providence, Rhode Island

A COMPOSITION BOX*

THE spring and fall months naturally suggest as subjects for drawing, the flowers, grasses, sprays, and fruits. How shall the pupil be taught to draw the flower from the most pleasing view point, and to arrange the drawing upon paper in the most satisfactory way?

The teacher goes to the classroom radiant with her best smile. "Children, see what I have" (flourishes a bunch of flowers), "cowslips—we will paint them to-day." The children are interested; they are eager to paint, but the teacher is the real inspirer, not the flowers. The flower itself should be so arranged that its full beauty and significance is realized by the pupil. The desire to paint will naturally follow.

The principal thought is, that we must try to catch the flower-spirit and to portray that spirit on paper. It is of greater value to a boy or girl to be able to arrange any type of flower so that the individuality of that flower will be seen to the best advantage than to paint the flower arranged by someone else.

It is not convenient for us to paint the flower in its own environment. Let us do the next best thing. Let us have each pupil arrange his flower in a composition box with a soft gray background where no cross lights or accidental color can confuse his vision of the object itself. Select a pleasing frame and open one of the light screens, immediately beautiful high lights spring forth and mysterious shadows form. Twist the flower, turn it, raise it, lower it. Presto,—the flower spirit is caught; the heart gives a little jump of satisfaction and the desire to paint is irresistible.

My composition box (see Plates I, II, and III) is not at all difficult to construct, and very simple to operate. It is

* Mr. Perry, a graduate of the Massachusetts Normal Art School, and formerly Instructor in the Manual Training School, Lewiston, Maine, is now a member of the faculty of the Mechanic Arts High School of Boston. He has invented several other devices useful in the teaching of drawing.

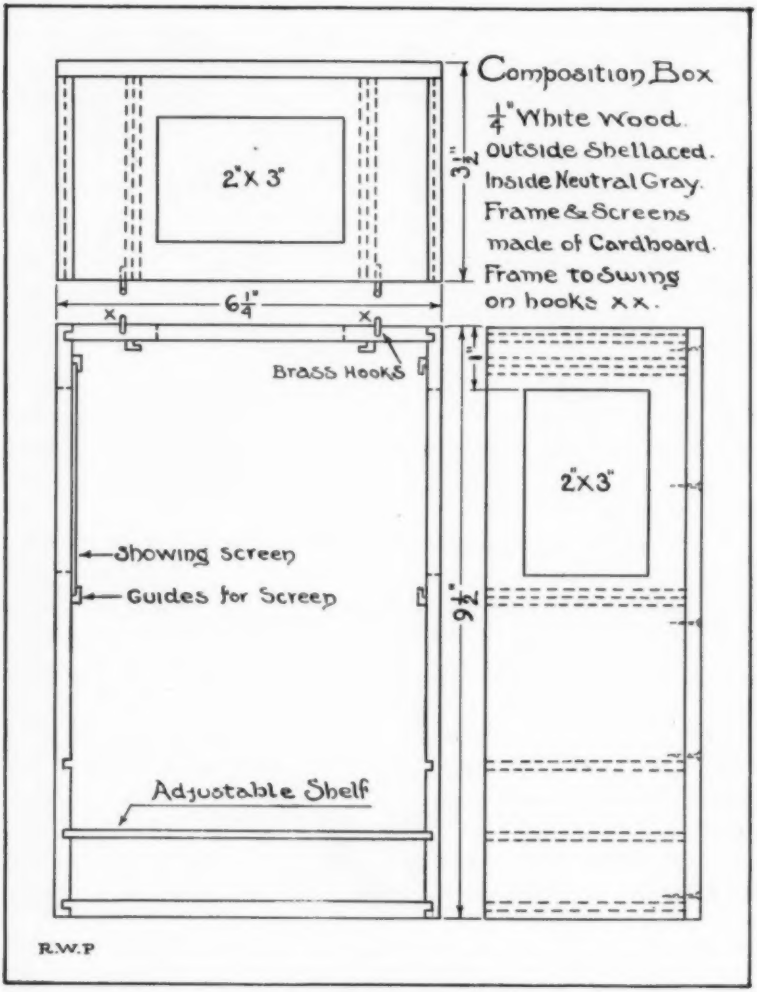

Composition Box
¼" White Wood.
Outside Shellaced.
Inside Neutral Gray.
Frame & Screens
made of Cardboard.
Frame to Swing
on hooks xx.
2"X 3"
3½"
6¼"
Brass Hooks
1"
2"X3"
Showing Screen
Guides for Screen
9½"
Adjustable Shelf
R.W.P

Plate I.

PUBLIC LIBRARY
No. 705 S25
DETROIT, MICH. v. 10, pt. 1.

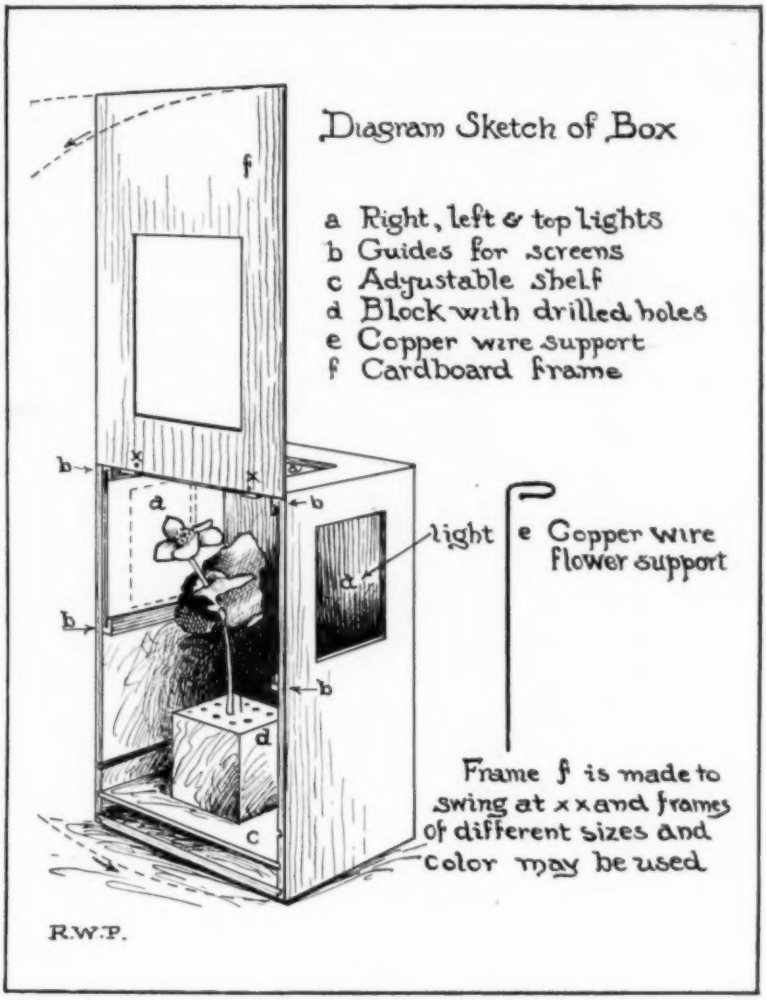
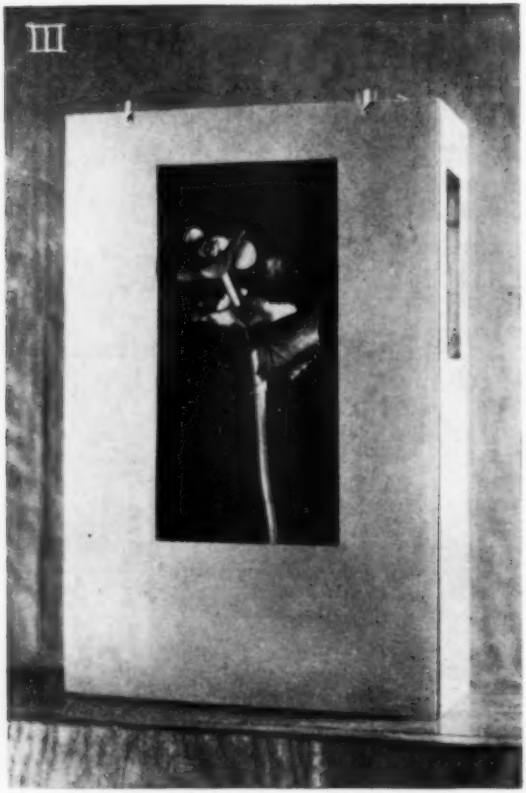


Plate II.



a very good model for a manual training class and could be satisfactorily made by seventh or eighth grade boys.

RAYMOND W. PERRY
Mechanic Arts High School
Boston, Massachusetts

REASONS FOR TEACHING DRAWING

Why don't people have a symposium on
"Why we teach the three R's in public schools"?
James Hall

DURING the past five years the Editor of The School Arts Book has received twenty-three requests for "Good reasons why Drawing should be taught to children." These requests have come from teachers who wish to introduce the subject to a somnolent community, from supervisors who have a backward school-board to educate, from lecturers before Education Societies and Women's Clubs. One came from a well trained (?) professional artist! She wanted to know whether after all it were worth while to go on teaching children of no talent. Another came from a supervisor of drawing who believed in his business, but who could not find words to tell how much. One came from a publisher of drawing books. He believed in his own publications because he believed in the author of them; but he found it difficult to present convincingly to a busy member of a political school-board, ten good reasons for investing the town's money in art education for the town's children.

Twenty-three is the limit, as everybody knows. Therefore this printed statement was planned, and the initial moves were made. Letters were sent to seventy supervisors and teachers of drawing scattered all over the United States, in the capital cities, in the great commercial centers, in small but progressive towns, and in private institutions of wide reputation. Some of the letters were acknowledged with thanks only, some received enough attention to provoke a confession of ignorance and inability to answer; some were never heard from. A director of drawing in one of the largest cities in our country replied, "I can offer no good reason for instruction in art in elementary schools. If you capture one in your search, send it on. I would like to see what it looks like." The following is the list (except two anonymous, X*, Y*,) of those from whom replies were received:

J. Winthrop Andrews, New Britain, Conn.
Miss Katherine M. Ball, San Francisco, Cal.
Ernest A. Batchelder, Pasadena, Cal.
Miss Mary Campbell, Tacoma, Wash.
William D. Campbell, Columbus, Ohio
Miss Harriet Cantrell, Springfield, Ill.
Charles M. Carter, Denver, Col.
Miss Emma M. Church, Chicago, Ill.
Mrs. Ida Hood Clark, Milwaukee, Wis.
Frank H. Collins, New York, N. Y.
Fred H. Daniels, Newton, Mass.
Solon P. Davis, Hartford, Conn.
Theodore M. Dillaway, Boston, Mass.
Miss Addie E. Edwards, Lowell, Mass.
William J. Edwards, Malden, Mass.
Miss Florence E. Ellis, Cleveland, Ohio.
J. Leo Fairbanks, Salt Lake City, Utah
Royal B. Farnum, Albany, N. Y.
Miss Elizabeth M. Getz, Altanta, Ga.
J. Earl Griffith, Cleveland, Ohio
James Hall, New York, N. Y.
Miss Alice Hitte, Omaha, Neb.
A. E. Huppert, Kansas City, Mo.
Miss Olivia Keach, Baltimore, Md.
C. Valentine Kirby, Buffalo, N. Y.
Miss Helen E. Lucas, Rochester, N. Y.
Miss Sadie R. Melzard, Chelsea, Mass.
Louis G. Monte, Westfield, Mass.
C. Edward Newell, Springfield, Mass.
Miss Cora Z. Parsons, Youngstown, Ohio
Miss Mary A. Pearson, North Adams, Mass.
F. O. Putnam, Little Rock, Ark.
A. G. Randall, Providence, R. I.
Miss M. Emma Roberts Minneapolis, Minn.
Walter Sargent, Chicago, Ill.
H. W. Shaylor, Portland, Me.
George T. Sperry, Brooklyn, N. Y.
Miss Eva E. Struble, Newark, N. J.
Edward H. Thornhill, Worcester, Mass.
Miss Henrietta Thornton, Cedar Falls, Iowa
Miss Annette J. Warner, Fitchburg, Mass.
Miss Mary C. Wheeler, Helena, Mont.
Frederick Whitney, Salem, Mass.
Miss Esther W. Wuest, Portland, Oregon

The replies varied, of course, from grave to gay, from lengthy to concise. Many of them could be reduced to a common denominator, so to speak. The result of that process may be seen in the following list of twenty good reasons, each given by two or more teachers. The names of those who agreed upon a reason are indicated, for names give weight. Not all might agree on the form of words, as printed, but all would probably agree in substance.

I. Developes appreciation of the beautiful

Batchelder	Fairbanks	Melzard	Shaylor
Campbell	Farnum	Newell	Thornton
Carter	Griffith	Parsons	Warner
Clark	Hall	Pearson	Wheeler
Davis	Hitte	Putnam	Whitney
Dillaway	Keach	Randall	Wuest
Edwards, A. E.	Kirby	Sargent	Y*

II. Gives command of the universal language for expressing ideas of form

Andrews	Clark	Edwards, W. J.	Griffith
Batchelder	Davis	Farnum	Hall
Carter	Dillaway	Getz	Huppert

Kirby	Pearson	Warner	Wuest
Melzard	Sargent	Wheeler	
Monte	Thornhill	Whitney	

III. Cultivates accuracy of observation.

Andrews	Farnum	Melzard	Thornhill
Campbell	Getz	Pearson	Warner
Carter	Hitte	Putnam	X*
Edwards, A. E.	Huppert	Sargent	Y*
Edwards, W. J.	Keach	Shaylor	
Ellis	Kirby	Struble	

IV. Gives skill of hand.

Andrews	Edwards, W. J.	Hitte	Struble
Carter	Ellis	Huppert	Thornhill
Collins	Fairbanks	Pearsor	Warner
Edwards, A. E.	Getz	Sargent	Whitney

V. Increases the value of industrial products.

Andrews	Ellis	Lucas	Warner
Carter	Griffith	Monte	Wheeler
Dillaway	Kirby	Thornton	Whitney

VI. Promotes appreciation of excellence in manufactured articles.

Campbell	Farnum	Sargent	Whitney
Clark	Hitte	Sperry	
Edwards, W. J.	Newell	Struble	
Fairbanks	Randall	Warner	

VII. Helps to establish good habits of thought and action.

Collins	Farnum	Keach	Pearson
Dillaway	Hitte	Kirby	Thornton
Edwards, W. J.	Huppert	Parsons	Whitney

VIII. Gives power to express beauty.

Clark	Getz	Keach	Thornton
Edwards, A. E.	Griffith	Thornhill	Wuest
Fairbanks			

IX. Encourages originality or individuality.

Church	Edwards, W. J.	Putnam	Thornton
Edwards, A. E.	Fairbanks	Thornhill	Whitney

X. Developes the creative faculty.

Andrews	Edwards, W. J.	Parsons	Thornhill
Ball	Getz	Struble	Y*
Church			

XI. Enhances the enjoyment of color.

Andrews	Huppert	Kirby	Parsons
Getz	Keach		

XII. Stimulates the imagination.

Fairbanks	Huppert	Parsons	Y*
Hitte	Kirby	Struble	

XIII. Developes judgment.

Farnum Keach Parsons Struble
Fairbanks

XIV. Reveals natural ability.

Ellis uPtnam Randall Shaylor

XV. Is a help in other school studies.

Ellis Thornton Whitney Y*
Huppert

XVI. Increases the desire for beautiful surroundings.

Cantrell Ellis Fairbanks Parsons

XVII. Awakens ambitions in pupils when other studies fail.

Edwards, A. E. Putnam Whitney

XVIII. Furnishes many a means of livelihood.

Cantrell Ellis Fairbanks

XIX. Increases interest in commonplace things.

Hitte Whitney

XX. Promotes enjoyment of life.

Andrews Pearson

In addition to this list of twenty good reasons, established by the mouth of two or more witnesses, others, upon the authority of a single witness should be considered. These are here printed as written, over the author's name.

Instruction in drawing should be given primarily to teach how to draw. Handicraft—I prefer to call it constructive work—should develop power to use simple tools, and to cultivate habits of working accurately and neatly.

Frank H. Collins

Training in art and handicraft is education thru experience. It affords an outlook on life and labor not offered by other studies.

Frederick Whitney

It is difficult to conceive of a profession or business that could not be benefited by this pictorial addition. In its direct relation to handicrafts, drawing is indisputably the most potent factor in establishing the needed unity between school and home.

Louis G. Monte

In the manual arts a great field is opened for social development. Making things for friends and home, and a helping hand held out to a comrade in need, have a strong moral influence.

Mary C. Wheeler, Helena

The following fourteen letters are printed entire, for various reasons; they are concise, or comprehensive, or cogent, or they come from recognized leaders.

When the truths of nature and the principles of design are taught as the subject matter of Drawing, and the graphic art takes its subordinate place as a mere form of expression, our pupils will not only acquire some knowledge of the simple fundamentals of science and art, but they will learn to see with intelligence, to think with continuity, and to work with skill.

The working out of a problem in Drawing to a conclusion calls for the kind of calculation very closely related to the requirements of life, and for this reason, it awakens initiative and stimulates and developes that most valuable of all human abilities, the creative faculty.

Katherine M. Ball

There seem to be two good reasons for teaching drawing in the public schools:—

1. Practical,—in the sense that drawing is a universal and eminently useful means of recording facts and expressing ideas.

2. Aesthetic,—in the sense that an appreciation of the beautiful may contribute much to better living and finer ideals. Ernest A. Batchelder.

Because of unmistakable and imperative demands:—

a. From employers, for skilled workmen,—men who work intelligently with head and hand.

b. From working men, for a direct education which will enable them to earn living wages.

c. From all civilized people, for a still better civilization,—a demand which has been always a natural and powerful factor in the evolution of the human spirit, which increasingly seeks order, fitness, simplicity, beauty.

Fred H. Daniels

We teach drawing and handicraft in our public schools for the same reasons that we teach English.

Appreciation of the worthy and the beautiful in literature, no less than the clear communication of thought in common intercourse, depends upon the constant study and right use of the mother-tongue.

Drawing, modeling, handicraft: these are the elements of a universal visible means of human expression which largely directs industry, affects

commerce, and enriches life. It has produced in architecture, painting, sculpture, and even the common implements of use in daily life, the most enduring records of the progress of civilization and human aspiration. To it we are immeasurably indebted for the history of the race so far as we have read it.

Solon P. Davis

I will state briefly what I consider some of the best reasons for instruction in art and handicraft in the Public Schools.

To help children to see things clearly and use their hands skilfully.

To give another language in which to express ideas.

To develop the power to appreciate a piece of fine work and ability to discriminate between good and bad design.

To cultivate the power of invention.

To acquire good habits of thought and action, such habits as will be of the greatest help and assistance in their living.

Forethought. Planning a piece of work before starting.

Concentration. Constant effort to do the very best work.

Self-reliance. Confidence and courage to do the work set out.

Persistence. Sticking to the work until finished.

W. J. Edwards

Six reasons justify public instruction in art and handicraft. Such teaching should mean:

1. Natural expression.
2. Refined taste.
3. Keen judgment.
4. Critical observation and insight.
5. Intellectual activity promoted thru the exercise of motor centers.
6. Superior producers and intelligent consumers in the commercial and industrial world.

When art and handicraft are presented in their true relation to all other subjects the above results will be forthcoming.

Royal B. Farnum

Drawing is the universal language for the expression of ideas of form. As such it is the language of all the manual arts. Nearly all man's constructed works are first made to exist on paper in the form of drawings. Can we consider a public school education either adequate or practical if it fails to teach the rudiments of this universal language?

Unless one studies drawing, the chances are against his ever gaining a full appreciation of the beauty of form in nature or in art, for we know that impression and expression grow together and drawing is the one adequate form language. As we cannot expect an appreciation of literature from the illiterate, neither can we expect appreciation of art from a people ignorant of its language. A people unable to appreciate art in its various manifestations cannot at this day be called fully civilized. Hence, drawing must be considered as one of the fundamental school subjects.

James Hall

"Why We Teach Drawing in the Public Schools"

Because—drawing is the basis of all the Arts and the greatest known vehicle for insuring a co-ordinate sense training; and, to my mind, this aspect of the subject conveys its greatest significance. For, while we may aim to develop aesthetic appreciation and hope for artistic achievement, the realization of both are dependent upon a refinement of discordant faculties, which, when secured, must mean an ever increasing efficiency for life's work, as well as a greater appreciation of its beauty.

Drawing fairly compels a more accurate observation and clearer perception. It develops and enlarges the color sense as well as the ability to realize and think in three dimensions. All design acquaints one with the constant law of order and quickens the imagination. To think clearly and plan logically is quite as essential to business success as Art achievement.

Drawing in our democratic school system should therefore be planned with a consideration for the needs of the many rather than for the qualifications of the few; not for the drawing which may be hung upon the wall, but for the faculties which may be developed in the child.

C. Valentine Kirby

Public instruction in art and handicraft is worthy of careful consideration because it is so closely related to almost every branch of man's activity. It is the only training in this line that is received by the masses who leave school to become wage-earners, and who determine the standard of taste and skill in the manufacturing world. It not only cultivates an appreciation of art as applied to production, thereby increasing the market value of products, but it enriches the life of the individual, thus leading boys and girls to become noble men and women.

Helen E. Lucas

Art education has been neglected owing to the difficulties of settling a new country and the attention given to the accumulation of wealth. We are now spending this wealth, but often not wisely. Sometimes wealth destroys its possessor. An art education would enable us to spend it with profit to the individual and to the public.

Drawing will find the few of special ability, as a magnet attracts the iron filings, and these should be given special education, developing their character and individuality to the fullest extent and producing artists, designers, craftsmen, art patrons and intelligent buyers, who will create a public sentiment strong enough to force manufacturers to make only sensible, beautiful, well-constructed things, and to prevent people from disfiguring themselves, their homes, and the beautiful world in which we live.

A. G. Randall

I believe that the most lasting and far-reaching result of intelligent teaching of this subject is a trained appreciation of what is already in the world about us. Not only in the world of nature but in the world of industry and pictures. This sort of appreciation developes slowly and almost unconsciously. It must be fostered by keeping constantly before the pupils high ideals, and the teaching must extend by inference over far more than the period devoted to the drawing lessons. The value of these lessons lies in the fact that the effort at accomplishment quickens the understanding.

M. Emma Roberts

Art justifies itself in public schools when it develops ability to use plain explanatory drawing as a common, convenient means of expression; to record observations with some degree of accuracy, to appreciate the grace and character of forms and beauty of colors in nature from attempts to represent them, and when pupils gain a pleasant acquaintance with some of the great expressions of art.

Handicraft justifies itself when it developes ability to use common tools and materials for ordinary constructive problems, to plan a piece of simple construction so it shall be sensible, will put together, finely proportioned and, where ornament is appropriate, well decorated; to know and enjoy what is in good taste in constructive and decorative art, especially in those things relating to every day environment, and when pupils are given some acquaintance with fine examples of craft work in various lines and know something of the effort and thought that has been expended to bring such things to their present forms.

Walter Sargent

Design is all about us, in our dress, our homes, our shops. Each of us is called upon every day to show his taste in the things he wears, the things he makes and the rooms he lives in. This taste can be taught but not thru talk about it. It comes best thru making beautiful things.

George T. Sperry

1. Drawing is a universal language better adapted than is any other for the communication of a certain class of ideas. It furnishes one of the best means for self-expression and is invaluable in the industries.

2. By the development of taste and appreciation thru the study of color and design, a clear title to an inheritance of beauty in art and nature is given to every child, and to the state and nation inestimable returns in citizens able to appreciate and produce worthy work.

3. Thru hand work not only is "industrial intelligence" trained but the whole mind is quickened thru two of its broadest and most direct avenues of approach—the eye and hand—and the child learns his relation to the world of industry.

Annette J. Warner

As a final word nothing could be more appropriate than the following from a recent editorial by Mr. Arthur W. Cleaves in the Newburyport News.

Good training in drawing is training in artistic perception. Thru it a person's mind is made alive to the beauties of form and color of the world in which he lives. This may seem of slight moment to some, but others know that when this element is totally removed from work, work becomes drudgery.

If a pupil is to be trained for work or for the enjoyment of life, the time to this subject should not be lessened, but greatly increased.

After this if anybody objects to the teaching of drawing in the schools, let him produce as many good reasons for not teaching it.

HENRY TURNER BAILEY

North Scituate, Massachusetts

STUDIES IN SPACE-FILLING

II THE OBLONG

THE oblong offers a more interesting field for decoration than the square, owing to its variety in proportion, presenting new possibilities in treatment; but, nevertheless, it is subject to certain conditions which somewhat restrict it. The oblong is really a panel. Its decoration therefore falls upon a vertical or horizontal axis. Oblongs where the proportion approaches the square (Figs. 1 and 2) may have either of these axes; upright panels naturally take only the vertical (Fig. 3). Of course, oblongs may have a pattern radiating from a center, or only the corners may be ornamented, or they may have borders.

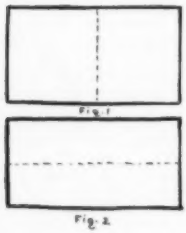


Fig. 1

Fig. 2

Fig. 3

The position of such a field governs its decoration: table-tops, rugs, panelled floors, ceiling decoration, etc., where the object is to be seen from all sides should really have the latter forms of design; but this safe rule has been successfully transgressed too many times in mural decoration by the Old and later Masters to justify the assertion that the ornament within such an oblong must necessarily be arranged in this way. Figures and landscapes may be employed. Except in the case of arrangements in the corners,—like the cupid decorations of the French master, Boucher,—such decorations should be considered as so many easel pictures. To my mind, this is not a legitimate filling of oblong spaces on horizontal surfaces, but where Michelangelo has led the way, what can we do but follow! But compare the side-wall decoration of figure compositions in the Sistine Chapel with the ceiling panels! Guido Reni's famous Aurora is far more pleasing in a photograph than in its place as a ceiling

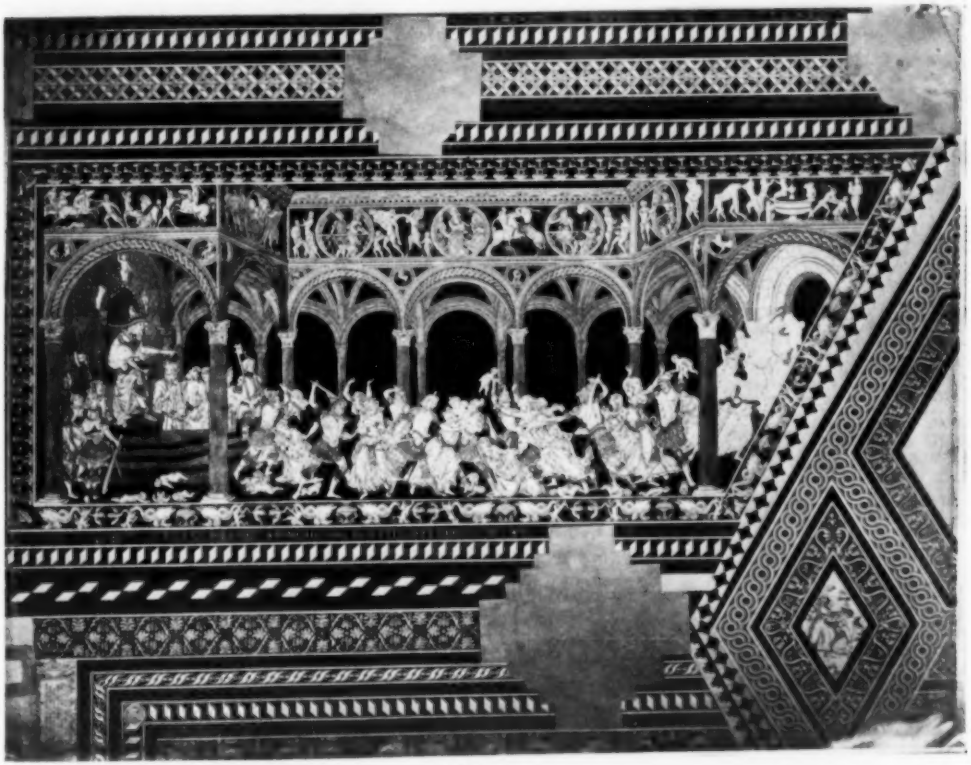
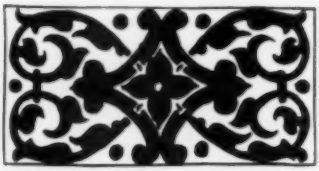


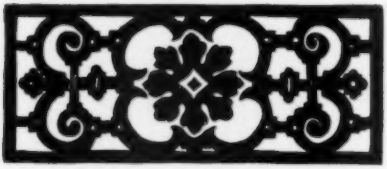
Plate I.

decoration in the Palazzo Rospigliosi at Rome, where it is only satisfactorily studied when reflected in a mirror. In Plate I, the black and white pavement of the cathedral at Siena, a mar-

INLAID wood-German Renaissance.



- From a Gravestone-Stuttgart.



Low-relief. Stone carving - Swabia.

Plate II.

Fig 1 Fig 2

Fig 3 Fig 4

STONE MOSAIC

Fig 5

Plate III.

vellous piece of sgraffito, we have the same planning of ornament, inappropriate, it seems to me, as a floor decoration.

Plate II shows several examples of wood and stone inlay, in which the horizontal axis is apparent; the same may be said of Plate III, examples of inlaid wood and stone mosaic, work of the German Renaissance. In Plate IV, three pilasters in the Bar-

Plate IV.

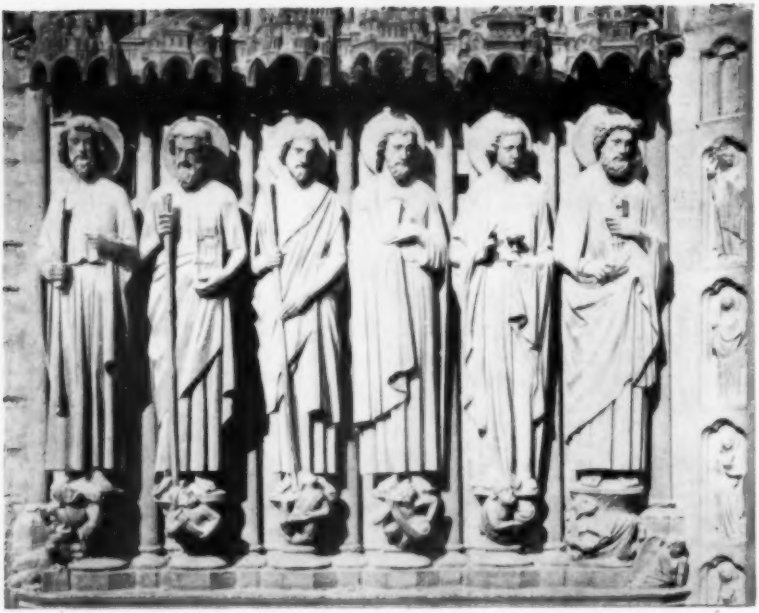


Plate V.

Plate VI.

Plate VII.

Plate VIII.

Plate IX.

gello, Florence, give a strongly felt vertical axis. What variety they present, upon one theme! See also the pilasters in Plate IX. The North Porch of the Cathedral at Chartres, Plate V, accents all vertical lines; so, too, do the figures of the Parthenon frieze.

In Plate VI, the design springs from a vertical axis; this is the carved marble screen in the old cathedral at Torcello, a quaint bit of Early Christian work. Plate VII gives some modern decoration based upon Italian Renaissance models, the wall-

Plate X.

Plate XI.

Plate XII.

Plate XIII.

decoration of the library in the Illinois State building at the World's Fair, Chicago.

The oblong is the customary form for inclosing compositions that may be termed "naturalistic," that is, those that partake of the pictorial; such are the group that follow here: Plate VIII, the pulpit in the duomo of Siena, where Nicolo Pisano skilfully combined the teaching of the ancient Greeks with the spirit of his own day; Plate IX, Luca della Robbia's panel in the Medici Chapel of Santa Croce at Florence, the Madonna enthroned, with attendant saints; Plate X, a panel from Ghiberti's bronze doors of the Baptistery at Florence, representing the Crossing of the Jordan; and Plate XI, an Adoration of the Magi, by Gentile da Fabriano. Plate X shows also the clever filling of vertical oblong spaces, with figures and foliated ornament.

Of examples where space-filling in perfection may be studied, none more fully illustrates constructive rules than the panels of the pulpit in the little cathedral at Ravello, Italy, Plate XII. These panels are of Cosmati mosaic, where glass and gold-leaf have been cunningly inserted to give an added richness to the colored marbles. How balanced, and therefore restful, each panel is, and how suggestive to the student to-day! The little oblong in the lower left-hand corner is a poem in its happy sub-

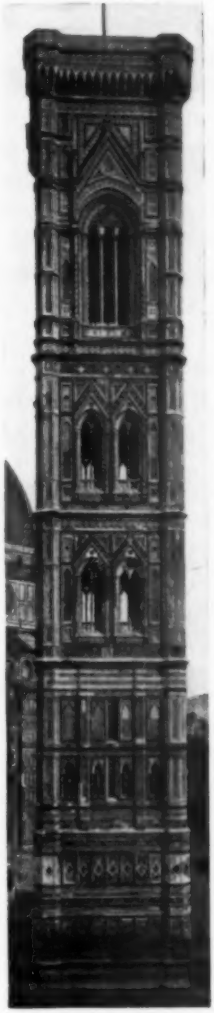


Plate XIV.

division of parts to make one beautiful whole. Of far later date is the carved and pierced marble altar in the church of Santa Maria del Miracoli at Venice, Plate XIII: late Renaissance work and a trifle confused in motifs, but the twisted dolphins about Neptune's trident carry the design well into the corners. Perfect division of spaces, whether considered as a whole or in its several parts, is, it is perhaps needless to say, to be found in the lily tower of Giotto, Plate XIV; notice the gradation in the placing of its horizontal lines, and then again, the vertical spacing of each of these fields.

ALICE B. MUZZEY
The Studio Club
Buffalo, New York

TEN GREAT PAINTINGS

VII

THE CREATION OF MAN

By MICHELANGELO

BY that trick of the mind called by the rhetoricians "synecdoche," the Creation of Man, seen anywhere, in even the poorest print, means to me the whole Sistine Chapel. One glance at the familiar lines and my spirit has leaped the sea. I have escaped from the rattling carriage in the sun-drowned Piazza San Pietro, have passed in safety the watchmen of the flaming garb, and am standing with uncovered head beneath the great dim ceiling. The titanic fresco is of irresistible power. Whoever comes into its presence feels the spell. Having seen it, one can no more forget it than he could forget his first vision of the all-encompassing sky goddess Newt on the ceiling of the Kiosque of Dendera, with the moon and the stars at her breast and the sun rising from her lap.

The Creation of Man is the fourth panel in the series of nine which constitutes the central portion of the frescoes; or the sixth in the series reckoned in the order in which it was painted. For, as all the world knows, the series was painted backward. Just why the Drunkenness of Noah was chosen as the subject of the last panel, and then painted first, all the world is still discussing. Disgusted with the conditions of his time, stung by the gibe of his enemies, that a sculptor could not paint, and forced to begin the work against his will, what would have been more natural to a man of Michelangelo's temper, than to have siezed upon the Drunkenness of Noah as typical of the day, and to have painted that first, and in the style popular at the moment, to beat his jealous rivals at their own game, and to show them what he thought of the whole wretched situation?*

* Inasmuch as the whole decoration of the Chapel is intended to review the essentials of the history of Redemption, Michelangelo may have ended his series with the drunkenness of Noah, to show that the very best man, the one worthy of preservation through the flood, needed the Salvation revealed in the Christ, and therefore that all need it.

THE CREATION OF MAN
By Michelangelo

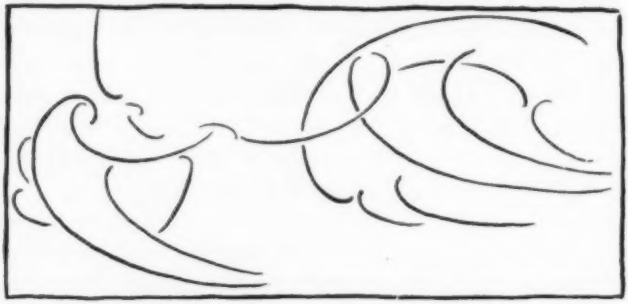
However it was, as he worked, his temper seems to have cooled. Like any other genuine artist he became more interested in the work itself than in anything else, and proceeded to adapt the treatment of his theme to the expanding vision. What a transition in five panels from the orderly confusion of the Flood, to the august simplicity of the Creation! The critics say that Michelangelo saw his mistake in using so many figures of so small a size and therefore simplified his compositions and enlarged his figures as he proceeded. Indeed! Let the critics meditate on the Creation of Light as given in the account Michelangelo was following, and then tell us how he might have represented it in the same style with the Drunkenness of Noah.

The Creation of Man, or as it is often called, the Creation of Adam, is reckoned as the masterpiece in this masterly series. In it the artist's genius reaches highwater mark. The composition is a unit; it has not two themes, like the Eden panel, but one, and that sun-clear. In some of the other panels the intention of the artist is not evident at sight. Here misunderstanding is impossible. This superb creature on a hilltop, just coming alive, has no rival in the whole range of painting.

The lines upon which the picture is composed are in themselves of astonishing power. This becomes obvious in a tracing. In the Creator group the curves come into the picture like a rushing mighty wind driving everything before it. The effect of this onset is evident in the Adam group. But the force in the one takes a turn about the head of the Creator and flashes forth on a new path to the fingertip, while the force in the other, just when it seems to have spent itself in the head of Adam, reappears in the feebly outstretched arm and is lost in the drooping hand. The marvel is more marvelous when one realizes that these curves, expressing divine life and human lassitude, both to the very limits of possibility, are the same! Like an Athenian vase

of the best period the whole composition is a play upon one line. A single curve, the curve of force, builds the entire design.

Consider that figure of Adam, propped up by one arm, simply because the elbow happened by good luck to fall vertically beneath the shoulder: that knee raised only because the leg happened



to be poised (it might fall either way at any moment); the body bent by its own weight; the heavy head and neck sunken within the shoulders; the lifeless hand; the child-like face where a response to the divine is just beginning to manifest itself; no other painter ever charged a human figure with such a burden of meaning.

The figure of the Creator is no less wonderful. Perfectly at rest yet tense with activity, it rides amid its attendants, supported by them yet supporting all. Compare the foot with that of Adam. How living it is! Compare the Creator's two hands. That upon the shoulder of the cherub is doing something, but its energy is as nothing compared with that outstretched to communicate the electric thrill of life to the newly created body. Compare this life-giving hand with Adam's hand. Notice the difference between the two index fingers; between the two thumbs; between the other fingers; between the two wrists. Here are the two most expressive hands in the world within an inch of each other.

But there is one element in this picture, never mentioned, so far as I know, by any critic, namely, the Spirit of the Creator sent forth in advance to energize the inert body. The record Michelangelo was interpreting read: "And the Lord God formed man of the dust of the ground, *and breathed into his nostrils the breath of life;* and the man became a living soul." There is nothing here about the "finger of God," altho that is mentioned three times elsewhere in the Bible, and always as the instrument of God's power. The Breath of God is mentioned seven times. It symbolizes the divine life manifesting itself without visible embodiment. The gods so manifested themselves to the Greek heroes. The cloud, always closely associated with the wind, is the natural veil of a heavenly visitor. "Lo, I come unto thee in a thick cloud," said God to Moses. More than fifty times in the Bible the cloud is spoken of as indicating the divine presence. Michelangelo, a reverent and thoro student of the scriptures, and a keen thinker as well, knew that before the human spirit could even reach out a hand toward God, the breath of the Almighty must already have given it life. *"He* is the essence that inquires!" as Emerson said. Michelangelo himself said:

"For love warms not my heart, nor can I rise,
Or ope the doors of Grace, who from the skies
Might flood my soul . . . . .
Rend Thou the veil, dear Lord! Break Thou that wall . . .
Send down Thy promised light to cheer and fall . . .
That I with love may blaze,
And free from doubt, my heart feel only Thee!"*

Therefore in this wonderful panel, the Almighty projects himself as a vast cloud, close to the recumbent body. The Creator's head is repeated line for line in this cloudy shape, even

* From Heart-Coldness, by Michelangelo.

to the eye and the flowing beard; the open mouth is opposite Adam's head, "breathing into his nostrils" the breath of life. In many a reproduction this shadowy form is hardly visible, but in a good reproduction, such as that in Masters in Art, and especially in the original, it is evident. In the diagrams of the entire ceiling decoration, rendered in line, this face is missing. But how empty that part of the composition appears! The panel, without those few lines is unbalanced,—the only unbalanced panel in the series. Add them, as in the tracing reproduced herewith, and the composition is complete. Balance is restored at once. The panel has never been retouched; the silhouette cannot have come by accident. It is there because Michelangelo put it there. It is the supreme proof of the insight of the master into the eternal relations between the human and the divine.

But the orthodox Michelangelo went farther yet. God's foreknowledge had been affirmed by the church fathers for a thousand years. "With God," they said, "knowing and willing are one." Already the helpmeet for Adam existed in the knowledge and purposes of the Creator. Therefore, in this picture, the Creation of Adam,—nay, the larger title is the better, the Creation of Man,—the master has embodied not only this philosophy, but the thought expressed in the original document: "So, God created man in his own image, in the image of God created he him, male and female created he them." The account of the creation of Eve comes in another chapter, and Michelangelo has represented that in another panel. But here, in this panel, Eve already exists, next to the heart of God, the most beautiful of all the heavenly attendants, the most interested of all those who were present "when the morning stars sang together and all the sons of God shouted for joy." The Heavenly Father holds her in reserve for Adam, even as at the very moment this picture was being painted he was holding in reserve, as the

spiritual mate of this great-hearted, pure-minded, lonely man himself, the lovely Vittoria Colonna. In a sonnet to her Michelangelo said:

"I saw no mortal beauty with these eyes
When perfect peace in thy fair eyes I found;
But far within, where all is holy ground,
My soul felt Love, her comrade of the skies:
For she was born with God in Paradise."*

The Creation of Man is to me the symbol of the rebirth of the soul, when, heavy with the weight of the physical life with which it is associated, unconscious of its powers, it is awakened by the divine breath. If then it reaches out, never so feebly, it finds what David promised King Saul, in Browning's immortal verse:

"A Face like my face that receives thee; a Man like to me,
Thou shalt love and be loved by, forever: a Hand like this hand
Shall throw open the gates of new life to thee! See the Christ stand!"

It is to me the symbol of the perpetual relation which exists between the awakened soul and God. On one side the soul, ever conscious of its own weakness, ever re-enforced by the heavenly breath, reaching forever, forever craving more of the abounding life; on the other side the loving Father who answers before the human spirit calls, who wills to do for us more than we can ask or think, and of whose purpose it is written, "Eye hath not seen nor ear heard, neither have entered into the heart of man, the things which God has prepared for them that love him."

HENRY TURNER BAILEY
North Scituate, Massachusetts

* From Celestial Love. Both this and the sonnet previously quoted, are from the translation by John Addington Symonds.

ANNOTATED LESSONS
OCTOBER

LESSONS appropriate to the month of September were given in the June number. Others are given herewith, in which the emphasis is upon drawing as related to other studies. A few drawings made by trained teachers are added to stimulate the willing to better work in the fall nature drawing.

A NUMBER PAPER*

Plate I

We are going to make a little book, this morning, containing the table we have been learning. What is the shape of the paper you find on your desks? Why is it square? Did you ever hear of a square deal? Or of a square man? We must do our work "on the square" this morning! You may fold the square to make the little book of four pages. Count the pages, pointing to each, as you count. Take your ruler and the blue pencil, and draw margin lines, as I do, on the first page. On the second. On the third. We will leave the fourth page blank. We are to use the black pencil for writing the table. Did you ever hear the funny rhyme—

"Honest and true, black and blue,
Lay me down and cut me thru"?

Why black and blue? That is just another way of saying "Honest and true." When a thing is "down in black and white" we are sure of it. Anybody who is "true blue" can be depended upon. Black and blue means absolutely right. Our booklet must be that. On the second page we will write the table straight thru. On the third page we will write it backward, beginning 12 x 2. Let's try to space it better the second time. It ought to look in the middle of the page. Anybody who gets a page that looks right and is right shall have a red star. On the first page, the cover, we must print something to tell what is inside. Let's make the 2 large so that no one can possibly mistake it. On a real book we always find the name of the one who wrote it, and often we find some ornament to help tell in another way what is inside; birds on a bird book, trees on a tree book. What can we put on this? You are just beginning to learn about numbers. Let us have something just beginning. What can we draw just beginning? (A boy suggested a sprouting bean. To this all the

*I happened to be in the room when this lesson was given. It occupied a half hour. The account is condensed from the teacher's conversation with the class, as the work progressed.—H. T. B.

children agreed, except Theodore. There were other things in the world just beginning besides beans! He would draw a little plant with two flowers on it; and he did.) Theodore's paper is reproduced herewith.

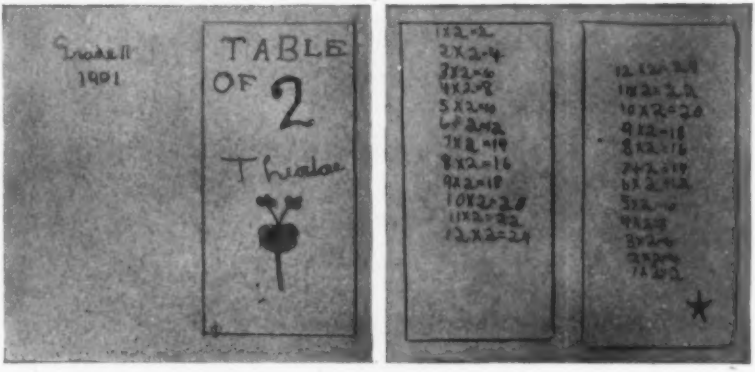


Plate I. A number paper by Theodore Litchfield, II, Scituate, Mass.

AUTUMN DRAWINGS

Plate II

The first illustration in the plate shows the cover of a booklet, bound in cloth and paper, by Oliver Jewett, a fourteen-year-old boy in an eighth grade Derby, Conn. The title page of Oliver's booklet is shown below. The upper right illustration shows two pages of a similar booklet by Liona Sanford, aged thirteen; and the illustration below it shows the end paper in Helen Grady's booklet. Helen is fourteen, and all are in the same class. The booklets were made of 9 x 12 white drawing paper; brown end papers, each with an original design; and bound in pasteboard covered with dark brown drawing paper, the back being of brown linen such as bookbinders use. Miss Bertha S. Shepard, under whose direction this work was done, says in a letter:

"We wanted our pupils to take greater care and interest in executing their drawing. I felt that a strong desire to preserve every drawing would be a great incentive. We therefore decided to bind together in book form all the drawings of the same kind, each term thruout the year. The effect has been magical. There is yet much to be desired in results on paper, but every pupil puts forth his best effort in every lesson."

Plate II. Pages of booklets by eighth grade children, Derby, Conn.

A SEPTEMBER BOOKLET

Plate III

A booklet similar to the one here described was made by each pupil in the second grade of the State Normal Training School, Fitchburg, Massachusetts, in September, 1907, under the direction of Miss Annette J. Warner. Material, butcher's paper, four sheets, 16 x 12, folded to make eight pages 8 x 12. Each pupil was given a neostyle copy of the poem to be studied. This

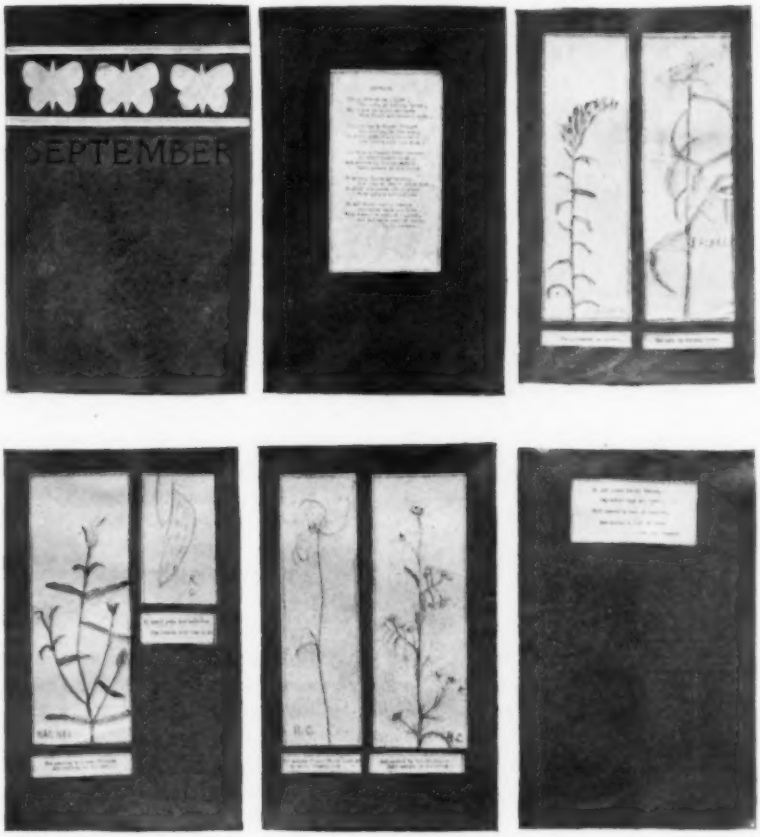


Plate III. Pages of a booklet by Rachel Crooker, II, Fitchburg, Mass.

he trimmed, and mounted on the third page of his booklet, B, a line of color being added to bring the sheet into closer harmony with the page. The lines of the poem to be illustrated were given to each pupil printed on another sheet spaced so that they might be cut apart. Drawings were made from the object

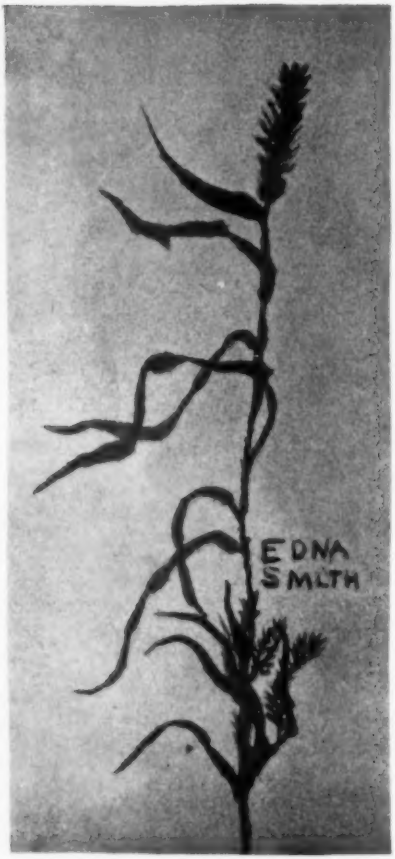


Plate IV. Silhouette by Edna Smith, II, Fitchburg, Mass.

to illustrate each line. The sheets of drawings and the slips of printing were then clipped, to make up the pages as shown in the plate, the frame lines were added, and the panels were mounted upon the pages. How sane to leave the last verse, which could not well be illustrated, on the seventh page, by itself! The butterflies mentioned in the third verse were cut from yellow paper (tint of yellow), and used as units in making the cover design. The whole was bound as "real pamphlets" are bound, but with yellow raffia instead of thread. Such use of eight periods during a month is well worth while from every point of view, including the child's!

THE AUTUMN FEELING

Plate IV

That spring nature drawing is best which gives the spring feeling, which suggests the new pushing life. In the fall nature drawing, the full life of the summer past maturity, drying, withering, passing to its appointed end at the hands of Jack Frost, should be suggested in the drawings. Any pupil who can do that as well as Edna Smith did it in her drawing of a sedge, is to be congratulated. Edna was but seven years old, and was in a second grade room, Normal Training School, Fitchburg, Mass.

MY FRUIT BOOK

Plate V

A booklet of this kind is possible in any country school, perhaps in any city school. This particular booklet comes from a third grade in Stockton, California. Ordinary manila drawing paper was used as the material, sheets 9 x 8, folded to make pages 4 1-2 x 8. The fruits were drawn from the object,

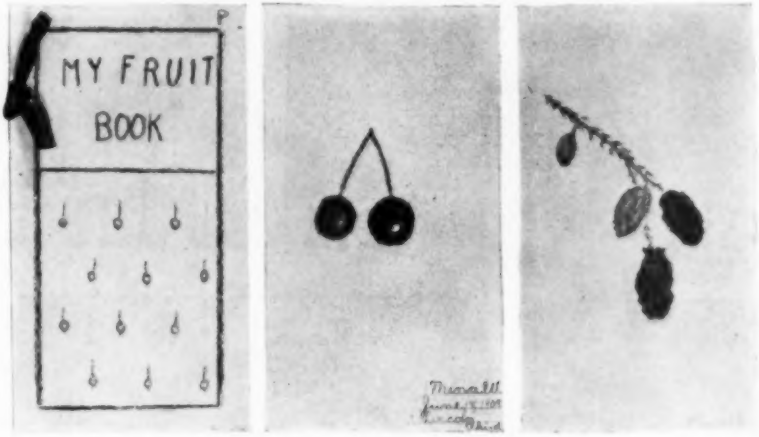


Plate V. Pages of a booklet by Mina Wright, III, Stockton, Cal.

and unnamed so that the reader is obliged to guess! This is a test of the excellence of the drawing. The drawings are in colored pencil. The cover was laid out mechanically with ruler and hard pencil, then drawn freehand in colored pencil over the construction lines. The unit of design was some fruit reduced to an easily repeated symbol. Mina Wright made this booklet. The binding with a red bow is not so bad as usual, because it is of the right color to harmonize with the printing and decoration of the cover, and because it is opposite the title, and so performs the function of an ornamental initial

A LEAF BOOKLET

Plate VI

Material, ordinary drawing paper, 6 x 9, six sheets folded to make twelve pages. Cover, 6 x 9 paper of slightly different color. The booklet was not

bound until the pages were all completed. The first page was carefully laid out with the aid of a ruler, as the title page. On the second, similarly laid out, the text began. Thereafter every right-hand page contained a drawing, and

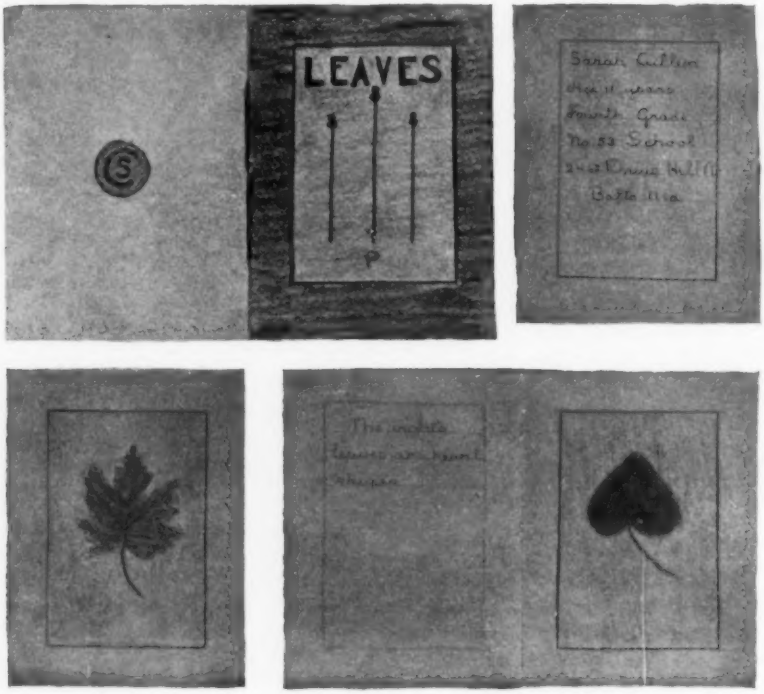


Plate VI. Pages of a booklet by Sarah Cullen IV, Baltimore, Md.

every opposite left-hand page contained the appropriate text. The last page, and the inside pages of the front and back cover were left blank. The first and last cover pages are shown in the illustration. The ruled lines were in pencil, the text in ink, the drawings in colored pencil. This sensible booklet was turned out by a fourth grade pupil in school No. 53, Baltimore, Maryland. It is a thoroly educational and wholesome piece of work.

A FOLIO FOR SPELLING PAPERS

Plate VII

The shape of the folio and its size are determined by the spelling papers. The cover designs are produced in the following order: 1, Draw the margin lines, a half-inch from the edges of the page. 2, Print the title. 3, Draw

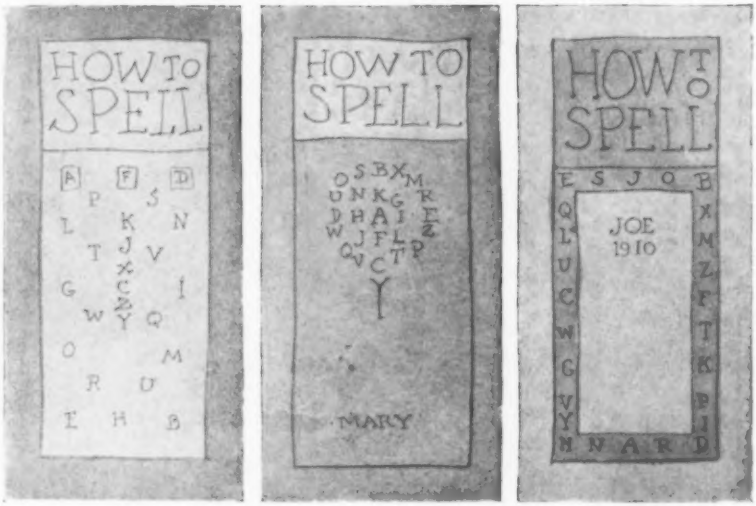


Plate VII. Three designs for a folio for spelling papers such as primary pupils can make.

the line below it, from margin to margin. 4, Make the decoration by using the letters of the alphabet in disorderly order, to cover the surface, to make an ornamental spot, or to form a border. The fun comes in not spelling a word in any direction, and in making the pattern come out just right without repeating one of the twenty-six letters. The name or initials may be worked into the design. "A. F. D" made the first cover. "Mary's" last name was Yenetchie! 5, A wash of color added upon the margin, in a panel, or over all but one panel, completes the design.

Our Visitor.
Heloise Kennedy brought her doll to school Thursday afternoon.
The doll was dressed in figured muslin.
She had flaxen hair and rosy cheeks.
Her eyes were brown.
She wore pink slippers
She had a pink ribbon on her hair.
Ralph W. Davis,
Williams School,
April 24, 1901
Grade III.

OBSERVATION OF COLOR

Plate VIII

A picture, which would do as a representation of the doll come alive, was cut out by each pupil, colored with water color in imitation of the doll, pasted upon the paper, and thus used as an illustration of the lesson in language. A high average of excellence was secured by this device from a third grade class, Williams School, Newton, Mass.

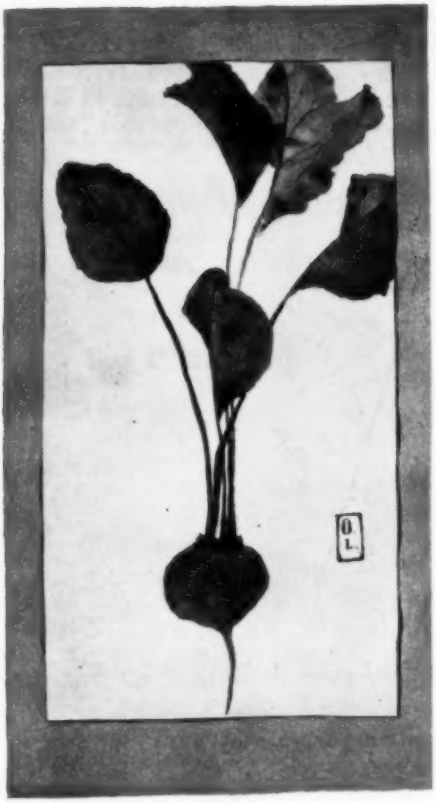


Plate IX. A water color drawing from the beet, by O. Liberty, Southbridge, Mass.

A RECORD OF RICH COLOR

Plate IX

The school garden yields the subject matter, a beet. This vegetable is of full, deep colors produced by the mingling of red and green. The leaves, when fresh, are vigorous in growth, and present fine strong curves well related

to each other. A good way to secure excellent drawings is to suspend the beet by its "tail," against a sheet of white paper on the wall. The leaves then assume nearly the position in which they grew, and retain it during the lesson. The drawings may be mounted to show the beet in its normal position, as in this case. This drawing in water color is by O. Liberty, Grade IX, Southbridge, Mass.

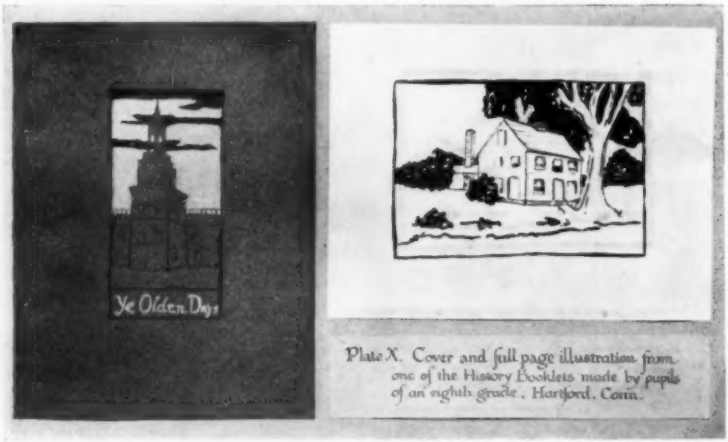


Plate X. Cover and full page illustration from one of the History Booklets made by pupils of an eighth grade, Hartford, Conn.

A LOCAL HISTORY BOOKLET

Plate X

This booklet was made by the pupils of an eighth grade, Hartford, Connecticut. It consisted of some forty pages of unruled paper, fine full-page illustrations in black-and-white and color, with protecting leaves of tissue paper where needed. It was bound in heavy brown cartridge paper with brass fasteners. Size 8 x 10 1-2 inches. The cover is shown at A. The design was hektographed, then colored and lettered by hand. Purple was used for the clouds and a tint of yellow-orange (body color) for the sky and the letters. The frontispiece, the home of Noah Webster, was drawn in ink with brush. The other plates were in colored pencil. The book was made up of essays by the pupils. Here are some of the topics: The Dutch in Hartford; Hartford's Historic Spots; The Old Toll Bridge; Hartford's Bridges; Noah Webster;

Braddock's Defeat. A most entertaining feature, worthy of emulation everywhere, is the group of letters purporting to have been written by eye-witnesses of historical events. One chapter gave an account of a dream involving a blood-curdling experience associated with one of the ancient landmarks of Hartford, a stone signal tower. The booklet was published by mimeograph, and sent out with the following clever salutation by one of the pupils.

Thrice a week at P. M. three
  The Eighth Grade studies History,
At this study some do grind,
  But others have an idle mind;
And in this booklet you will find
  The work is done by those who grind.

This little book we give to "ye"
  'Tis all about our own "countree,"
In sending it we surely hope
  That over it you shall not mope,
For it is sent with best regards
  Of me myself, and all my "pards."

K. S.

Appropriate paper, well-planned pages with sufficient margins, legible handwriting, illustrations drawn from the object, or embodying local scenery as the setting for imaginative renderings of historic events, a pleasing color effect, and honest workmanship thruout, gave to this booklet a character as praiseworthy as it is rare. But such work ought not to be rare. Work like this which makes historical characters come alive, which vitalizes manual work, penmanship, design, drawing, color, and literary composition, and which gives significance to local scenery and interprets local monuments, ought to be found in every city and town in the country.

TWO DRAWINGS IN SILHOUETTE

By Walter Sargent

Plate XI

Of course children in the grammar grades are not expected to produce drawings as fine as these, but they ought to aim to produce such drawings. Notice how they are made. A single sure stroke of the brush for each stem, joint to joint. Each leaf studied so thoughtfully that its spirit is rendered

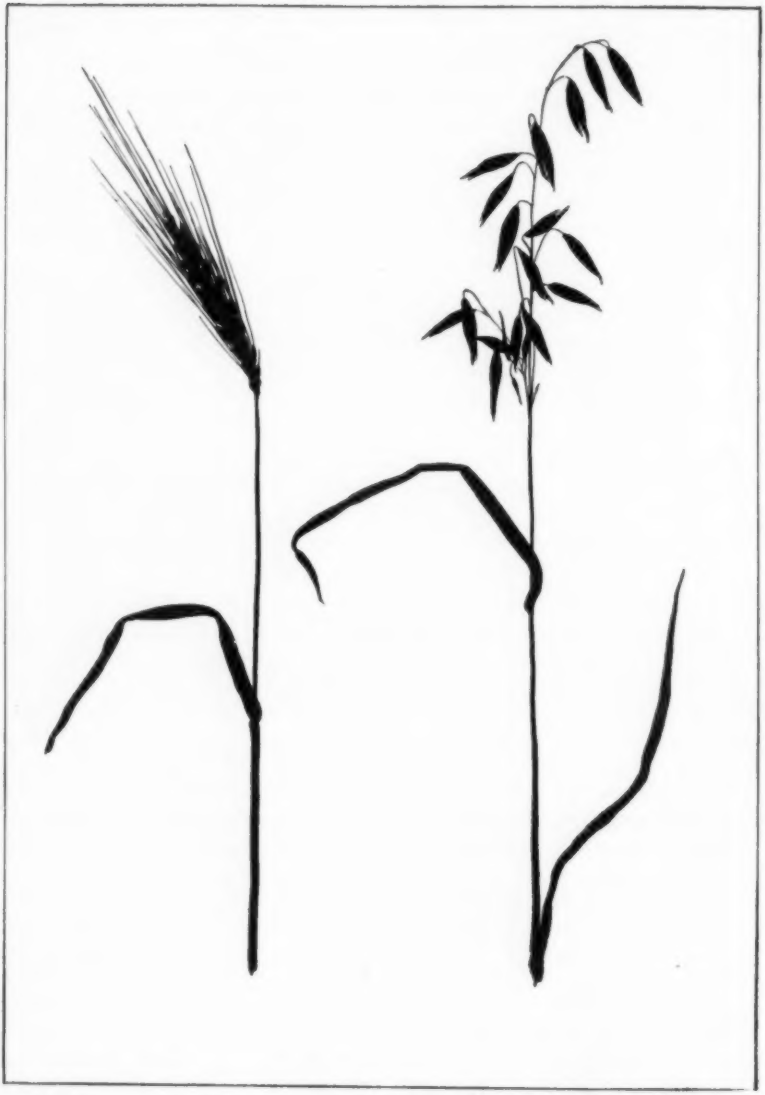


Plate XI. Drawings of barley and oats in silhouette, by Walter Sargent, Chicago, Ill.

Plate XII. Drawings of the dock and ripple grass in dark and light, by Walter Sargent, Chicago, Ill.

as well as its characteristic form. The leaves are dry, but not all equally dry. The heads are made up of individual seed-packs, each with its structure adequately indicated. Not an extra stroke anywhere. No retouching. How easy it looks! That is the way silhouettes should be drawn.

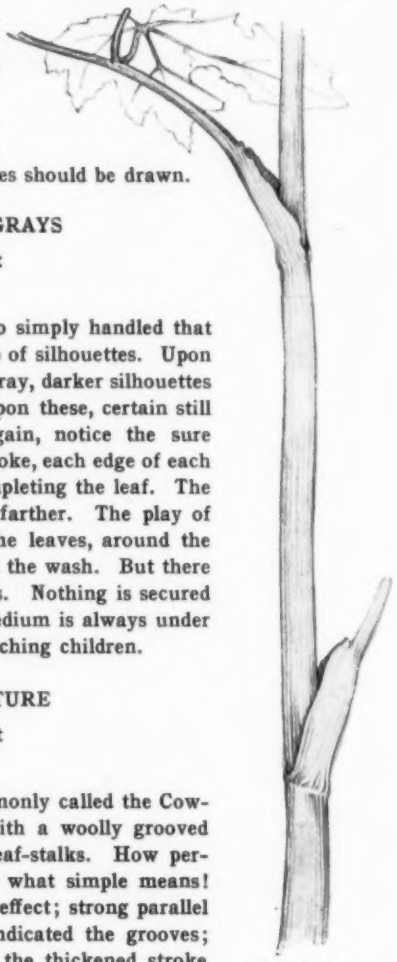


Plate XIII.

TWO DRAWINGS IN GRAYS

By Walter Sargent

Plate XII

The Ripplegrass (at the right) is so simply handled that it might almost be described as made up of silhouettes. Upon a silhouette of the whole plant in light gray, darker silhouettes of parts of it have been placed, and upon these, certain still darker touches have been placed. Again, notice the sure drawing of each part: stems a single stroke, each edge of each leaf a single stroke, the two strokes completing the leaf. The drawing of the Dock is carried a little farther. The play of light and shade upon the stem, over the leaves, around the seed-packs, is indicated by variations in the wash. But there is nothing indefinite about the contours. Nothing is secured by blurr, nothing is left to luck; the medium is always under control. Such should be the aim in teaching children.

A STUDY OF STRUCTURE

By Walter Sargent

Plate XIII

The subject is the Heracleum, commonly called the Cow-Parsnip, a tall, stout plant, a giant, with a woolly grooved stem, clasped strongly by the winged leaf-stalks. How perfectly the character is recorded, and by what simple means! A rough paper—that insured the woolly effect; strong parallel lines drawn with a soft pencil—these indicated the grooves; the omission of darks, the stopping of the thickened stroke at just the right place—that suggested the joint; a touch of soft dark—that gave the hollow between the stem and the leaf. The more

Plate XIV. Pencil drawing from nature, by Helen E. Cleaves, Boston, Mass.

delicate line gives the effect of distance to the leaflet turned away. There is here no guessing, no stuttering, no mumbling! Each word is clearly enunciated. The thing is DRAWN.

A PENCIL DRAWING OF TREES

By Helen E. Cleaves

Plate XIV

This study "from the real thing" out of doors is ideal for children to see. Every touch is evident; the process may be followed. (a) The shape of each mass suggested with such delicate lines that in the reproduction they are almost lost. (b) The drawing of the light masses of foliage in the central clump of trees and in the foreground and distance, with a hard pencil, having a flat point. (c) The drawing of the shades of the light foliage and the lights of the dark foliage, with a softer pencil. (d) The drawing of the deepest darks with a very soft pencil, probably a BBB. Notice how detail is emphasized in the center of interest, the group of trees, and merely suggested elsewhere. The strongest contrasts are at the center of interest. Contrasts decrease in force from this outward towards the edges of the paper.

The Alumni Association of the Massachusetts Normal Art School determined to have an informal exhibition of their recent work, and to have it frankly criticised. The exhibition occurred last spring. This drawing, shown by Miss Cleaves, one of the Boston Supervisors of Drawing, was given first place by the Jury, and recommended for reproduction in The School Arts Book.

HIGH SCHOOL

FREEHAND WORK

Drawing Instruction in High Schools is either elective or compulsory. If elective the classes are usually not large and the interest of the students in the subject is sufficient to eliminate many of the problems demanding solution in compulsory teaching.

Compulsory classes in large city high schools frequently number as high as forty students at a sitting, with from four to six of such classes a day.

The systematizing of instruction under such conditions is of serious importance. While not absolutely necessary in small classes or schools the same systems will be found very helpful.

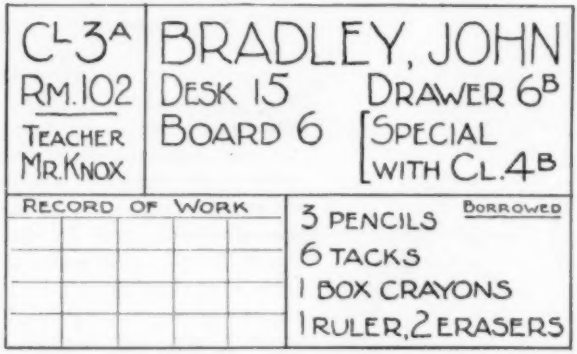
To the artistic temperament the keeping of records is usually a painful and irksome task. To some natures it is almost an impossibility. The simplification of such duties is of great benefit.

I would suggest at the opening of the school year the following ways of handling classes, materials, drawings and records.

It will be helpful to arrange every class into four groups graded as to drawing ability, allotting to each group a task approximately within its power. Great waste of time and energy to all concerned is due to misdirected efforts of students who face problems they cannot grasp. A simple thing well done is a thousand-fold better than a discouraged scrawl begrudgingly passed in at the period's close.

Assign definite seats and tables to pupils. Temporary changes of such assignments can be easily made, the student understanding, however, his permanent location in the room.

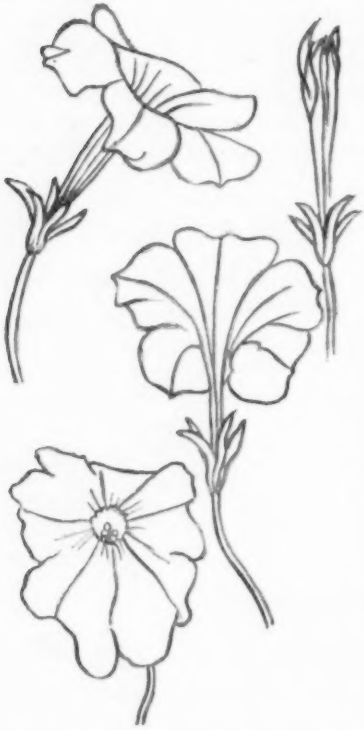
Have a room-plan with positions of furniture and seating shown for each class. It is frequently of great help to have this at hand.



Have every pupil make out a registration card similar to the sample shown herewith. File these by classes, each class grouped as to ability, seating, or alphabetical order, as you later find to be most helpful.

Give each pupil a piece of tough, heavy, soft-toned paper measuring about 14″ x 20″. Fold this once, making a portfolio 10″ x 14″. Have the pupil's name, class, class room, table and drawing-board numbers plainly and carefully lettered on this cover or portfolio.

It is of greatest assistance if a different colored portfolio cover be given to each group of pupils in your room, whatever your arrangement may be. The ease with which you can group and file these by massing each color together is a very valuable asset, saving as it does the labor of inspecting much data on each cover in the sorting. Similar ease is experienced in distribution at a period's commencement.



Pupils should keep all work in their individual portfolios so that the complete file of any student to date is immediately available. The student should take a pride in the neatness of this cover and its contents.

Pencils and similar utensils not interchangeable may be kept in long, narrow envelopes of tough manila stock with hinged flap.

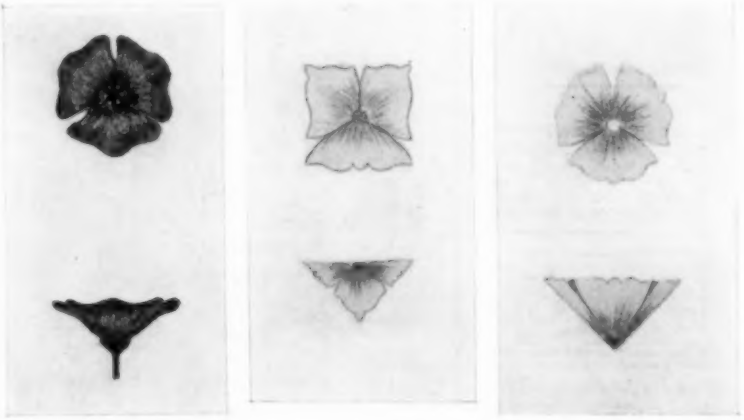
Prepare some flat portion of wall or very large board against which you may tack several large sheets of drawing paper on which big drawings shall be made before the class at the beginning of the lesson, in a medium akin to that the pupils are to use. Such actual drawings by the teacher are worth thousands of words of description or explanation.

Have two other portions of your drawing room wall prepared for tacking up examples of fine work by professional artists and toward the close of every lesson the work of each class.

Last June the High School Outline suggested the value of more serious efforts during the summer of all drawing teachers and students to obtain new material with sketchbook and camera for use in the school drawing room in the fall. It would be of great interest to know what added appreciation of the countless laws of order and beauty in the commonest of nature's productions

has come to any of us during our past vacation season. Have any of us made serious drawings of beautiful details that crowd us everywhere?

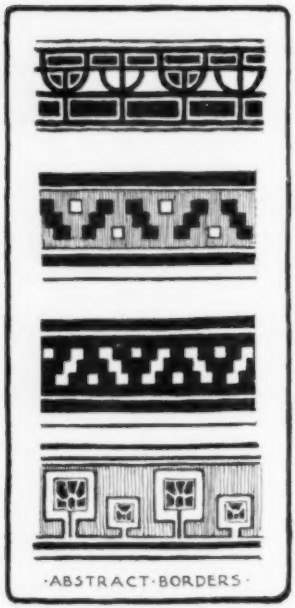
Have any cameras recorded beautiful sprays, individual flowers or leaves, cobwebs, shells, butterflies or other material usually ignored in favor of tedious panoramic landscapes and piazza groups? If you have such beautiful records of nature, send some to The School Arts Book for reproduction.

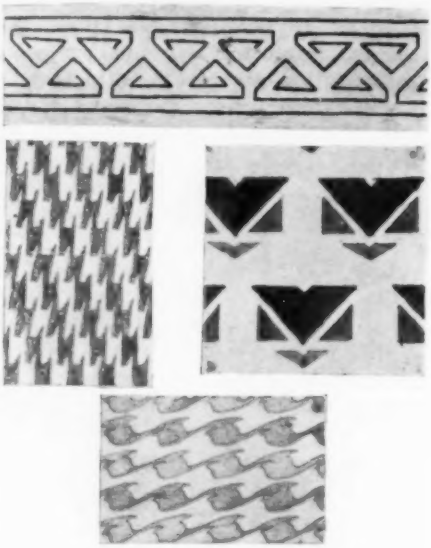


In the interest of greater thoroness of work it is recommended that one subject, either Design or Representation, be pursued thru a year rather than permitting a division of interest over both lines of work.

A possible program for four years would take up Design the first and third years, and Representation the second and fourth, or the course could be inverted. If greater thoroness is desired the last two years could be devoted exclusively to one of these two subjects as the pupil might choose, the first two years, as before, covering both subjects.

The September work for classes in Representation should be devoted to studies of outdoor material. Beginners should make careful drawings of single leaves and flowers in pencil outline. They may be in full or foreshortened positions. Dispel the idea that these views are too simple. The truth is that they are too much neglected in favor of mass and tone effects requiring less serious application. . Advanced classes in Representation should make





more difficult studies of nature material in various mediums employing values or color as well as outline, emphasizing nature's methods of construction and the typical character of the objects studied.

Beginners in Design may solve elementary problems of borders using abstract elements with straight or curved edges. Advanced classes in this subject should experiment with Nature material for serious results in conventionalized decorative units that may be employed later in practical design.

HAROLD H. BROWN
Park Hill, Yonkers, N. Y.

THE WORKSHOP

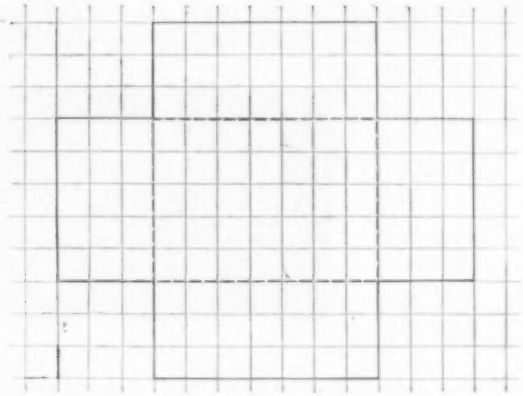
PAPER CONSTRUCTION

WHO, that has seen the joy of a little child in contemplating the work of his own hands, has not rejoiced at the opportunity to satisfy his creative instinct!

Between the geometric folding of the kindergarten and the construction possible when the child has mastered the rudiments of mechanical drawing, there has been a gap which has taxed the ingenuity of many a primary teacher to the point of despair. Neither the use of the hektographed outline nor the

A Seed Envelope

Fig. 1



tracing around a pattern solves the problem, because neither is a step in the progression. The manila paper lined in squares and to be procured of school supply houses in sizes uniform with the drawing papers, not only supplies the missing step in the development of mechanical drawing, but offers the little child opportunities to express himself along many lines previously closed to him.

During their first weeks in primary school, especially if they have had the advantage of kindergarten training, the little people can make a simple thing like the envelope, Fig. 1, or box, Figs. 2 and 3.*

In this the teacher has (1) on the blackboard a representation of the sheet of squared paper given the children; (2) the finished model; and (3) one all

* The drawings are shown placed upon a full-sized sheet of paper having 3-4″ squares. For the sake of the appearance, they are placed as near the center of the sheet as possible. In taking the work with the children, it is easier and more economical to start in one corner of the paper, always disregarding the parts of squares around the edge. A later article will deal with ways of using the small pieces remaining after the lesson.

ready to paste. Studying the pattern not yet pasted, the children tell the teacher where to draw the guide-lines on her blackboard picture of their sheet of paper, and imitate her work on their own papers,—making first the lines for cutting—later, those for folding. As the children cut on the lines indicated, the teacher erases from the blackboard to show the parts cut away. Looking at the completed model, they fold theirs into shape and paste it. More accurate results will probably be secured if the cutting is done before the folding. The children should be taught to fold on the lines and not by placing edges together as in kindergarten folding, and the result will be more successful if the paper is held free from the desk and folded with the lines on the outside.

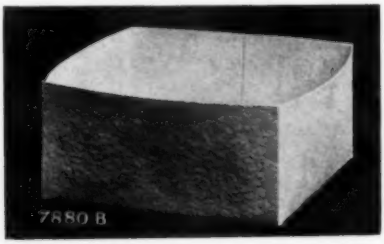


Fig. 2. A seed box completed.

The First Grade children will need to work with the teacher. Possibly those in the Second, and surely those in the Third Grade can make the same thing with no more help from the teacher than the drawing on the blackboard and the completed object to look at. First Grade children would better use paper having large squares, say 3-4″; Second Grade might use 1-2″, and Third Grade 1-4″ squares. If this makes the envelope or box too small for the use intended, the older children could count four squares as one.

Either of these obctjes is useful in holding material for seat-work; either could be made for a pattern to guide older children in making the same thing in heavier paper than the little tots can manage. Either would be of use to children fortunate enough to have school or home gardens. The lines of the paper may be used as guides in labelling to indicate the owner or to show the contents. In the latter case, either printing or conventional drawing may serve the purpose.

Children who have not yet learned to manage the ruler may draw their lines freehand over the lines on the paper. Those who can, however, would better use the ruler, the lines on the paper serving as guides for placing it.

This is an excellent way in which to introduce the use of the ruler, the lines on the paper being a reminder to the child of his own inaccuracies and a constant stimulus toward improvement.

The many questions that arise when one considers the best way of presenting lessons with squared paper indicate, to some extent, its value as a medium of expression. Shall we give to the child a piece of paper just the right shape

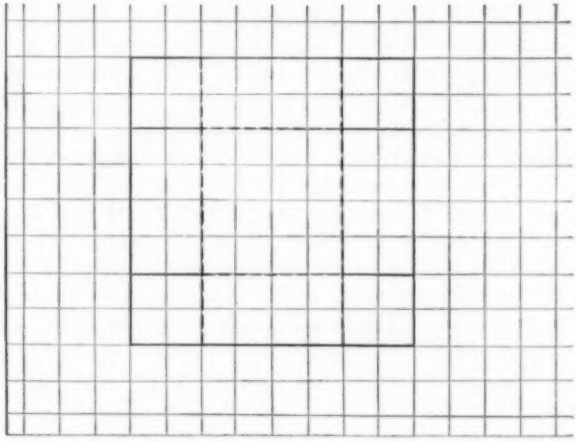


Fig. 3. Drawing of a seed box on half-inch-squared paper.

and size? Doubtless this would be a more economical use of the paper. But would not the power gained by the child in doing his own thinking more than offset any waste in material?

Again,—shall we say, "That is a good envelope," or "That box is poorly made," or shall we lead the child to criticise his own work according to its purpose? Give him fine seeds to put into it and prove that it is a good envelope, or, if the seeds sift out, that it was not well done. And if, in his eagerness to use all the paste given him, he has fastened the last lap, when the seeds are distributed he will not need to be told to be more careful next time. The successful teacher, whether consciously or not, so arranges conditions that the pupil learns from his own experiences.

ANNIE J. LAMPHIER
North Adams, Massachusetts

ELECTRIC ENGINE

The electric engine is a mechanical toy which has proven of interest to boys and has been made by them at home and in school. From two to four dry cells connected in series, or a less number of wet batteries, will furnish the necessary current.

CONSTRUCTION

Magnet spool: Cut three disks of heavy cardboard and bore a 7-16″ hole in the center of each; glue two of these to a tube made by rolling and gluing a strip of paper 1 $\frac{1}{8}$″ wide. Roll the tube on a piece of 3-8″ dowel rod 3″ long, which has a 1-8″ hole 2″ deep bored in one end, and a hole of the same size thru the other end. Make the tube large enough to fit the holes in the disks tightly and be careful not to glue the tube to the dowel. See plate of drawings.

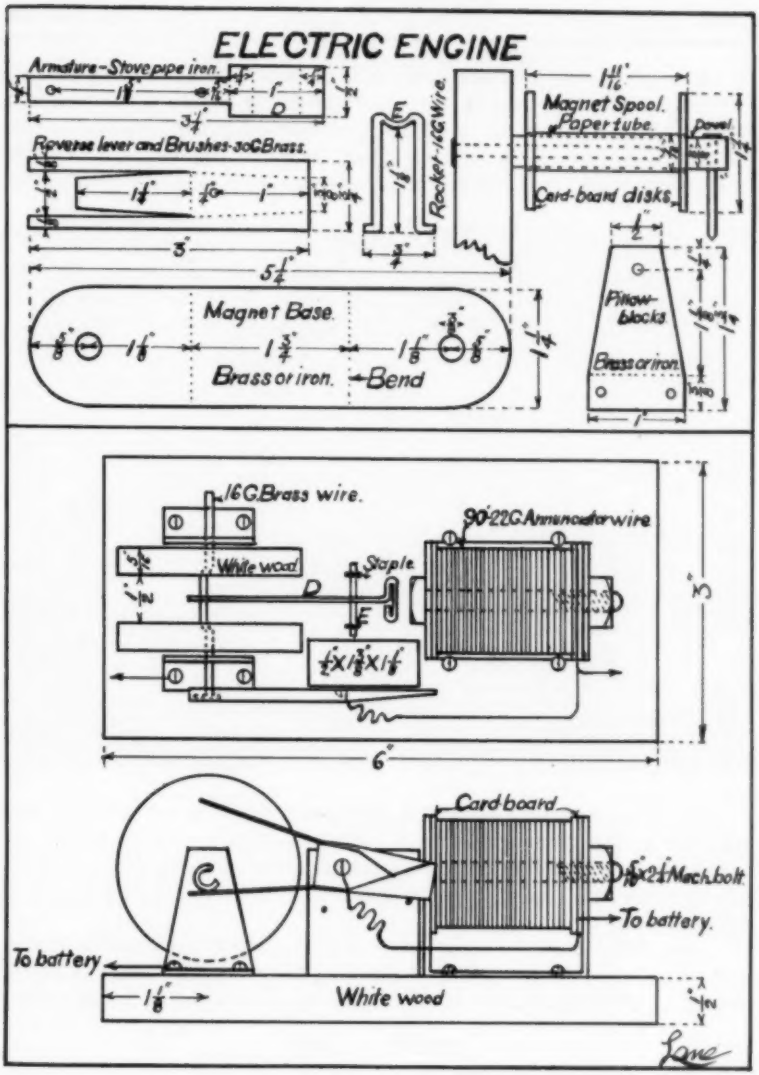
Base, Fly-wheels, Reverse-lever-block: Make these parts of whitewood or basswood, being careful to have the fly-wheels perfectly true. Have the holes for the shaft a tight fit for the shaft and cut little notches in the side of the wheel to take the curve in the shaft. Stain or shellac the wooden parts.

Pillow-blocks, Armature and Magnet-base: These parts may all be made of stove-pipe or heavy tin. Lay out the outlines with a pencil or scratch awl; cut out with snip; drill or punch the holes; smooth the edges with a file; and bend on the dotted lines.

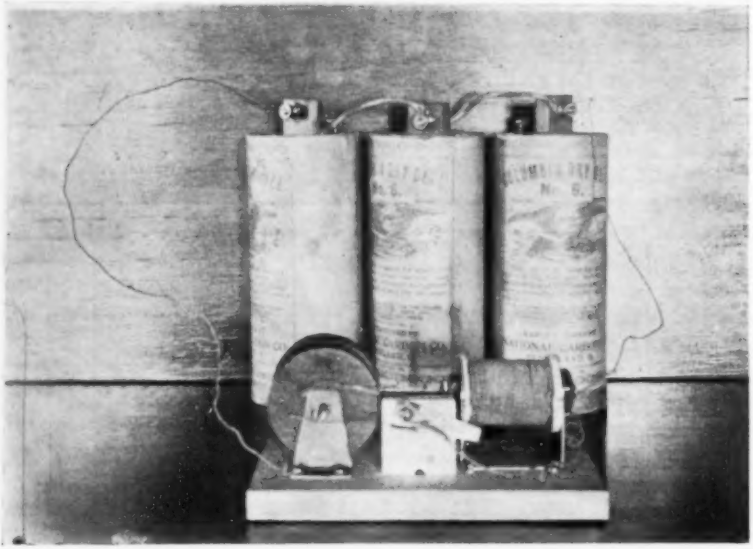
Reverse-lever and Brushes: Sheet brass, gauge 30, or a piece cut from the side of an old alarm clock, is the best material for this part. Cut out according to the drawing, bend the central flap back and pound down flat; bend the brushes and edges of the handle at right angles to the back and pound down flat at the handle end; drill or punch the hole for the screw.

Shaft and Rocker: If the wire is hard, anneal by heating red hot; bend the central crank first, giving about 1-8″ throw; put one fly-wheel and one pillow-block on the shaft; bend a small circle in the end of the wire, then bend this over at right angles with the shaft and at 90 degrees with the crank, to form the contact. The rocker may be made of lighter wire.

Winding: Mount the magnet spool on the dowel rod, and this on a nail driven thru a piece of wood set in the vise, as shown in the upper corner of the plate. Pull 8″ of wire thru a small hole in one of the disks near its center; wind the wire on the spool in even layers by turning the dowel and spool by the nail in the end of the dowel.


ELECTRIC ENGINE
Armature - Stove pipe iron.
Reverse lever and Brushes - 30 C Brass.
Rocker - 16 G Wire.
Magnet Spool.
Paper tube.
Card-board disks.
Pillow-blocks
Brass or iron.
Magnet Base.
Brass or iron.
Bend
16 G Brass wire.
30 22 G Ammeter wire
White wood
Staple.
Card board
To battery.
To battery
White wood

Assembly: Screw the pillow-blocks to the base, with the shaft, fly-wheels and armature in place; insert the rocker and fasten loosely to the base with blind staples or bent brads. Brad the reverse-lever-block to the base so that the brusher will touch the contact. Place the spool between the ends of the magnet-base, using the extra disk to insulate the wires from the metal; insert



the bolt and fasten the magnet base to the wooden base with screws, overlapping the edges so that the magnet may be moved lengthwise for adjustment. The head of the bolt should not touch the armature at the end of the stroke. Fasten one wire under the head of the screw which holds the reverse lever, and connect the other wires to the batteries.

Operation: Raise or lower the reverse lever until one brush strikes the contact and start the fly-wheels. To reverse, bring the other brush in contact and start. Bending the ends of the brushes sometimes gives a better contact.

FRANK P. LANE

Hill Institute, Northampton, Massachusetts

THE EXHIBIT

THE STATE NORMAL SCHOOL

GREELEY, COLORADO

THE exhibit this month comes from a single school.

Plate A shows leather work, bookbinding, pottery, and woodwork. The box near the middle of the upper shelf is not yet completed. It is a wooden box covered with ooze leather to be tooled and set with turquoise jewels. It is to contain an engrossed parchment (by students of the art department) to be presented to a distinguished man.

Plate B shows the same box open. This plate also shows lanterns of paste-board, freehand drawings, pottery, etc.

Plate C shows water color drawings from still life groups, the figure, landscape, and plant and insect forms.

Plate D gives drawings in charcoal and in outline, including a few problems in mechanical perspective and projection.

This work shows close observation, faithful drawing and skilful technique. The individual sheets are well arranged and the constructed objects well proportioned. The contours show refined curvature well related to structural elements. Thruout the work there is an evident respect for the material or medium used. Such work in a normal school ought to give us better teaching in the grades.

The instruction in the Art Department of the State Normal School at Greeley, Colorado, is under the direction of Mr. R. Ernesti, who is now studying abroad upon leave of absence.

79

HELPFUL REFERENCE MATERIAL

PLANT AND TREE DRAWING

Books

Nature Drawing (Davis Press); Decorative Plant and Flower Studies, Foord; A Handbook of Plant Form, Clark; Plant Form and Design, Midgly and Lilley; Fifty Flower Friends with Familiar Faces, Dunham.

Examples of Rendering

Nature Packets (Davis Press); Applied Arts Drawing Books, Seegmiller; Parallel Course Drawing Books, Hammock; Prang Drawing Books.

Silhouette

Snapdragon (conventionalized), Keramic Studio, June.

Grays

Apple Blossoms, Keramic Studio, July and August; Azalea, Keramic Studio, June; Cherries, Keramic Studio, July and August; Clover, Keramic Studio, July; Cobaea, Keramic Studio, June; Dogwood, Keramic Studio, July; Flags, Suburban Life, June; Indian Pipe, Suburban Life, August; Iris, Suburban Life, June; Laurel, Mountain, Suburban Life, June; Lily, Red, Suburban Life, June; Plum, Japanese, Keramic Studio, June; Quince, Keramic Studio, June; Salvia, Keramic Studio, June; Snapdragon, Keramic Studio, June; Sneeze Weed or Swamp Sunflower, Keramic Studio, August; String beans, Suburban Life, August; Verbenas, Keramic Studio, July; Violet, Keramic Studio, June.

Outline

Gooseberries, Keramic Studio, August; Snapdragon, Keramic Studio, June; Violet, Keramic Studio, June.

Color

Apple Blossom, Keramic Studio, August; Azalea, Keramic Studio, June; Blackberry, Suburban Life, June; Brevoortia Ida-Maia (Floral Firecracker), Suburban Life, July; Melon, Suburban Life, August; Mountain Laurel, Palette and Bench, June; Trees, International Studio, July, p. 47.

EDITORIAL

THE old, old fight is on again! Again 17,000,000 children led by 500,000 teachers march into the enemy's country, the domain of Ignorance, "the deep Death Kingdoms," as Carlyle would say, "the realms of Chaos and Old Night." How well Ida Austin has pictured the attack as it appears almost anywhere along the whole line! The teacher with her magic rod, the children facing the symbolic black of the board, the handwriting on the wall, as inscrutable as ever; the boy aloof in awkward gesture of surprise, the girl almost overcome with astonishment, supported by her firm little friend,—it's a vivid picture for a seven-year-old to produce,—probably better than she intended!

As we essay the new advance let us repeat to ourselves every morning, *"Be frank with the children."* Let us tell them the truth, show them the best road, give them nothing but the necessary duffel, and cheer them with our companionship. To put it another way, let us

> Require only that which seems likely to yield the richest return to the children;
> Allow the use of only the evidently appropriate means;

Lead the children to work as directly and
as perfectly as possible;
Help them to see why, as well as how, and
therefore to rejoice in their successes.

If these four sentences were on guide boards with hands pointing in one direction, they would indicate the pathway to beautiful school work, to fine handicraft, and to fine art.

¶ Let us give more thoughtful attention to the mediums we allow the children to use, especially in combination. Common sense is a good guide. If a primary pupil is to tell what he thinks about the growth of a spear of green grass, the slim long stem, the ribbon-like leaf, and the fuzzy head, suggest the use of a colored pencil. Using that he is bound to get a more grass-like drawing than he could by any luck produce with a brush. If a middle grade pupil is to show the shape of a clover leaf he can do it more quickly and more effectively with a brush. Three "blobs" and a stem are the essentials. If a grammar grade pupil is to represent the anatomy of a plant, no medium is better than a well-sharpened lead pencil. If a high school pupil is to study the light and shade of a group of common objects, charcoal is undoubtedly the medium.

Any drawing which involves the covering of large areas of paper with flat tones should not be essayed with a point; the brush or the stump reduces the amount of labor and gives a more satisfactory effect. Light-and-shade drawings from groups, if rendered in pencil, ought not to be much more than four or five inches high. Pen drawings, for the beginner, should be even smaller.

Each medium has, in the hands of a master, beauties peculiarly its own. The crisp, sparkling quality of a good pen drawing cannot be reproduced in pencil. The silvery grays and velvety darks of a good pencil drawing cannot be made with a scratchy

pen, nor with flowing water color. The infinitely subtle gradations in hue and value, produced so easily in watercolor, are impossible in pencil and in pen-and-ink. The aim should be to produce drawings which best render the subject and best exhibit the medium.

In combining mediums, the first rule seems to be Consistency. The old Hebrew law, "Thou shalt not wear a garment of divers sorts, as of woolen and linen together," a section of the code prohibiting all sorts of adulterations, is still worth recalling. If an effect can be happily produced in one medium, it should be; the result is a consistent whole. If it becomes necessary or desirable to use more than one, mediums should be selected which are not inconsistent by nature or in appearance. We disregard the Mosaic law to the extent of satinet and lansdowne, but not to the extent of trimming a calico dress with velvet! A stone wall with a wooden coping, and a woman's straw hat with ornamental band and rosette of patent leather, are equally incongruous and unpleasant to behold.

To be congruous or harmonious the elements must be evidently essential to one another in function, or they must have, as Dr. Ross would say, "something at least in common."

A wooden box fastened with iron nails we accept for structural reasons, though we would condemn a brass lantern laced together with raffia! A cotton doily may have an ornamental border worked in silk, for the two have something in common, but a plush album cover may not have letters upon it stamped from tin and riveted into place.

In school work, pencil and water color combine well, especially when one or the other is dominant. A good pencil drawing with a delicate tinting of water color is as charming as the woods in early April when the buds have just started. Traces of the pencil are not objectionable in a water color sketch. The unhappy

combination is to be seen in a drawing in which they vie with one another for first place.

Charcoal and water color is a questionable combination. Charcoal by its very nature is opposed to water color. To be sure, the charcoal may be "fixed" before the water color is applied, but after it has been thoroly fixed the surface of the paper tends to reject the water color. Color is best added to a charcoal drawing with crayon or pastel. Here again the charcoal must be dominant; the color is best as a mere suggestion.

Sewing cards are endurable only as a temporary device for teaching the use of the needle. As soon as possible a woven fabric of some sort should be substituted. Paper cutting should be paper cutting. Additions in ink, crayon, and chalk, to help produce a pictorial effect, are to be avoided. Pictures built upon the blackboard by means of paper silhouettes and chalk landscapes, however "educational" they may be, are not beautiful, nor worthy of emulation. The same may be said of "production maps" made of paper, and "the things themselves" glued on, with here and there a picture added where the real wild animals are not available.

Perhaps hard and fast rules for combining mediums are undesirable. Possibly agreement on even one rule is not to be hoped for. But we can agree to aid and abet as little ugliness as possible, and to be on the watch ever for the more excellent way of doing a thing.

¶ For example, instead of making a handsome blackboard calendar for the children, let us make one with them. It may be made on the blackboard, but it will be better if made upon sheets of manila paper, that it may be preserved for reference.

On a sheet of wrapping paper 31 x 17 inches, lay out the calendar, 28 x 15. This gives inch margins at the sides, an

SEPTEMBER IN BOSTON

1910		Weather	Temperatu	Dir. of wind	Emerson School, Grade 5 Items of Interest	At school	On time
Sun	4		57	SW		First week	
			58	SW			
Mon	5		60	SW	Labor Day.		
			62	W	No school.		
Tue	6		56	NW	First day of school. Miss Evelyn Amadon, Teacher	52	52
			58	NW	Every seat in the room occupied.	52	51
Wed	7		62	N	Richard Smith's Birthday. Age 8.	51	50
			64	N	Large bouquet of Goldenrod on the desk.	51	51
Thu	8		60	W	Began to learn "September" by Helen Hunt Jackson.	52	52
			63	W		52	52
Fri	9		68	SW	Made first drawing in color to illustrate the first line of "September."	52	51
			72	SW	Dorothy Murdock's Birthday. Age 9.	52	52
Sat	10		68	SW	Emerson vs. Garrison School, base ball. Franklin Park; 6 to 5, in favor of Garrison.	Average	
			63	SE		52	51
Sun	11		61	SE		Second week	
			58	W			
Mon	12		56	W	First visit of Miss Cleaves, drawing supervisor.	52	52
			58	W		52	52

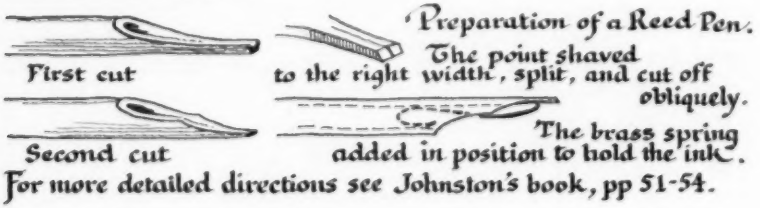
inch and a half at the top (to allow a half-inch for binding), and an inch and a half at the bottom "for looks." Divide the vertical measure, 28 inches, into sixteen equal parts (1 3-4″ each), and rule the horizontal lines. Draw the vertical lines as shown in plate on page 85, and add the heading appropriate to the town and the school. This will give room for two complete weeks on each sheet.* The lighter ruled lines may be drawn in red pencil. The lettering is best done with a reed, in black ink.† The heavy line inclosing the whole should be in black. The heading complete, the abbreviations and the figures indicating the days of the week, may be drawn by the teacher upon the first sheet. The children, in all grades above the fifth, should learn to prepare the other sheets. Under the heading, "Weather," the circles should be added regularly, morning and afternoon, with the sort of weather indicated in shorthand, as follows:

1 2 3 4 5 6 7

1 = Clear.
2 = Cloudy.
3 = Shower, with lightning.
4 = Sleet, rain and snow, with little wind.
5 = A severe rain storm.
6 = Snow.
7 = Hail.

*Plate is not full length. It was made to fit the page, while showing all necessary data.

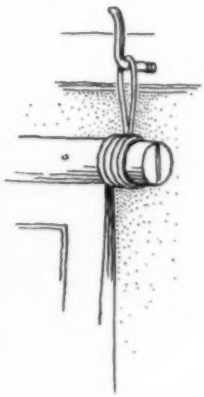
† Reeds are inexpensive. They may be found at an artist's materials store or a Japanese goods store. The preparation of a reed pen requires a sharp knife, a little strip of thin brass, and the following of a process:


Preparation of a Reed Pen.
First cut
The point shaved to the right width, split, and cut off obliquely.
Second cut
The brass spring added in position to hold the ink.

For more detailed directions see Johnston's book, pp 51-54.

With these symbols all combinations are possible.

Under "Temperature," the reading of the thermometer outside, at 9 a. m. and at 1 p. m., or at some other convenient hour (the same every day), should be entered. The direction of the wind at the same hour should be observed and recorded in its column. The attendance and record of tardiness (not the number tardy but the number present on time) should be kept in the columns at the right. Under "Items of Interest" anything suggested by the pupils and approved by the teacher may be entered. The plate gives suggestions. One pupil, selected by vote, by week's record, or otherwise, may have the honor of making a little drawing, or of adding a motto for the week, or a quotation worth remembering, in the Sunday space each week. In the plate the children took advantage of the visit of their drawing supervisor and secured "a masterpiece" for one Sunday. All the records (in italic, in the plate) should be made by the children. This co-operative work brings no end of pleasure to all concerned, and results in a valuable record of the year's work. The sheets required for a term may be gotten out at once, tacked upon a stick, and suspended in some convenient place. This little sketch shows one good way to do it. Split a large dowel (3-4″) lengthwise, and tack the sheets to one half. Bind the two halves together with strong string, at the ends, as indicated, making loops for suspending the calendar from two hooks in the molding above the blackboard.



¶ Let us make all our school work more significant, richer in suggestion. September is the month whose celestial sign is Libra, the Scales. On this page are four forms embodying the symbol. The upper circle is from the cover of the St. Nicholas

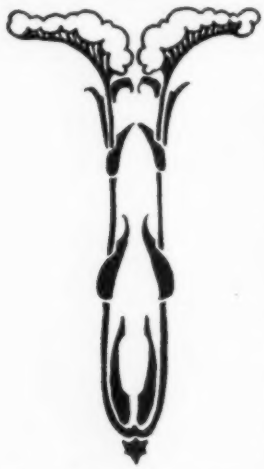
magazine; that at the left is from a cover of The School Arts Book; the others are from covers of the Outlook. September is the Equinoctial month. On the 21st the equinoctial pennant, page 89, should be hoisted with the dark above because the night is dominant for the next three months. The simple device shown in the central part of the ornament on page 89, the circle, half light and half dark, may be used on September papers by the little folk. Older ones may combine with it the goldenrod, the flower peculiarly appropriate to the month.

Decorative renderings of this plant are given on this page and on page 90. September is the month when the fall migration begins in earnest. All over the northern part of our country the swallows may be seen gathering in flocks for the southward

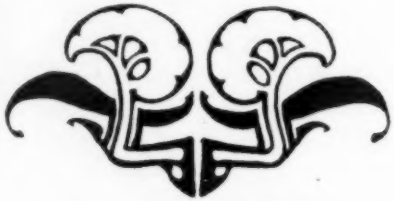
journey. The swallow is peculiarly appropriate as a symbol for use this month. Two conventional forms of the little aeronaut are given on page 91. Miss Rachel Weston has symbolized the month for us in the youngster who has just tucked a grape into his mouth. Like those who begin school he is tasting the first fruits of knowledge! His verdict (like theirs) is somewhat uncertain.

The gem dedicated to September is the topaz, for yellow is September's typical color, according to Ruskin. It is the symbol of wisdom, the wisdom every boy and girl should resolve to acquire in larger measure every time the new school year opens.

¶ The Supplement this month presents the first four plates of a series of forty, prepared especially for The School Arts Book by Miss Katherine B. Child, Instructor in the Department of Design, under Mr. C. Howard Walker, of the School of the Museum of Fine Arts, Boston, Mass. Miss Child is a graduate of the Museum School, of the School of the South Kensington Museum, London, and has the distinction of having been the first private pupil of the late Lewis F. Day. The plates will embody the elementary course in design as followed at the Museum School, and will prove helpful to teachers who are called upon to teach design to children in the elementary schools.



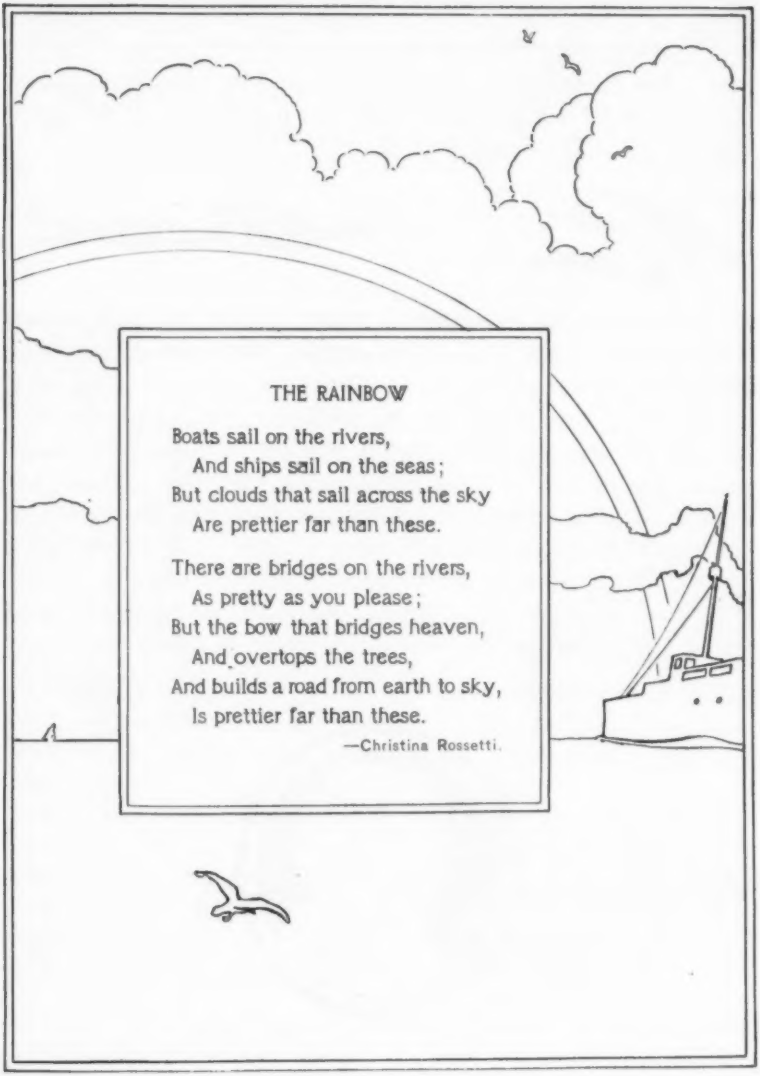
¶ Since the announcement in the June number of an article by Lewis F. Day of England, a letter received from his daughter brings the sad news of his death. The article will have therefore an additional and almost tragic interest, as being one of the last if not the very last written by that gifted and genial craftsman, in whose death the whole art educational world has lost a wise and efficient teacher, and the whole company of craftsmen a skilful and inspiring leader.



¶ A successful thumbtackless drawing board has been invented by Mr. Charles C. Heyl of the Southern Manual Training High School of Philadelphia, and has been used in the school for a

year. The sheet is held securely, but may be released instantly. The clamps do not tear the sheet, nor interfere with the use of instruments. The board is O. K.

¶ The cover stamps for Volume X will present decorative interpretations of animal forms derived from historic sources. That for this number of the magazine is a reptilian form from the inner surface of a bowl made by the remote ancestors of the Hopi Indians of Arizona. The figure suggests the "horned toad" or "horned lizard" reptiles with which both the ancient and modern Hopi are familiar. Tradition declares, however, that it is one of the effigies and fetiches brought into Tusayan, the home of the Hopi, from Palatkwabi, a mythic land in the South. Whatever its origin or meaning, the thing is fearsome. As a design the arrangement within the circle is admirable.



THE RAINBOW

Boats sail on the rivers,
And ships sail on the seas;
But clouds that sail across the sky
Are prettier far than these.

There are bridges on the rivers,
As pretty as you please;
But the bow that bridges heaven,
And overtops the trees,
And builds a road from earth to sky,
Is prettier far than these.

—Christina Rossetti.

CORRESPONDENCE

Dear Sir: Niagara Falls, N. Y.

I have formulated a system of correlation which works beautifully here and I do not see why it should not work elsewhere. I am sending it to you with the hope that it may be of interest. I have felt that concentration might be promoted and reasoning developed by this method. Thru such work we have thrown the thinking upon the child, the teacher offering suggestions and drawing him out. It recognizes industrial as well as educational principles, as you will see. Each child "figures upon the job," makes his own helping sketch and finished mechanical drawing. From these he constructs.

When geography or any similar subject can be correlated I believe that the correlation is of help both to the geography and to the drawing and constructing. Arithmetic can always be correlated.

In my work here I do not always have a correlation lesson given, as I believe that other work is better at times. Of course the principles of construction are given in previous projects. With the problem of construction mastered the child is able to originate successfully.

METHOD OF CORRELATION

I. Choose a passage from the lesson in Literature, Reading, History, Nature Study, or any other subject, which may be wisely emphasized by means of a manual training lesson.

II. Take as subject the object mentioned in or suggested by this passage.

III. Make the object the basis of arithmetical problems.

IV. Construct the object; think it clear, make freehand sketches with dimensions, a mechanical drawing, get out the parts, and complete the whole.

PRACTICAL APPLICATION OF THE ABOVE

Geography. Selected passage for Subject:

"On account of the wheat and other grains, breakfast foods are made in enormous quantities in the Central States."

Arithmetic. Sample Problem.

A certain manufacturer in Grand Rapids, Mich., shipped 168 boxes of breakfast food to a grocer in Boston, Mass. Twenty-nine boxes were destroyed in a wreck near Dunkirk, N. Y., and when the remaining boxes reached Boston it was found that 16 of these were not fit to sell. How many boxes of breakfast food was the Boston man able to place upon the market?

Drawing and Manual Training.

Make one of the boxes. Material 90 lb. paper. Each box was 6 inches long; one-half as wide as long, and one-third as deep as long. Study the construction of one of these boxes for laps, etc., and make a freehand or working sketch. Indicate all dimensions. Make an accurate mechanical drawing

on the stock, and construct the box. The pupils may now design a label for the box, in one or more colors. The box may be used as a model for a lesson in freehand appearance drawing.

As this system has added so much to the vitality of drawing and manual training, I hope another year to have "correlation cards" printed that each teacher may have one to help her plan her work.

One teacher told me to-day that she was to correlate the shipping of tea from Japan with manual training having the children decorate the little tea chest with Japanese designs. All the teachers to whom I have talked are very enthusiastic, and are taking up the new work, thoroly believing in its great possibilities.

Hoping that I have not burdened you with so long a discussion, I am

Very truly yours,

Leon L. Winslow,

Supervisor of Manual Training.

Utica, N. Y.

Dear Mr. Bailey:

I am sending you a few drawings from one of my schools which may possibly interest you. Children like to use an eraser. I often tell them that if they think before they draw they will not have so much use for their erasers.

One day while looking at some wild caraway I decided to let a class or two draw with their eraser, and some fair results were obtained. White and two tones of gray were to be used. In one lesson each pupil laid a gray wash on two or three sheets of paper. The next lesson they drew the stems and

leaves of the caraway with a darker gray, then drew the flower by gently erasing the background. By having two or three papers ready another attempt could be made during the same lesson. They did not all succeed in getting the little bunches of the blossoms—some look woolly—but those who had the lesson enjoyed it so much I shall want to try it again next year.

Sincerely yours, Catherine K. Couch,
Supervisor of Drawing.

My dear Mr. Bailey: Greensboro, N. C.

No doubt by this time you have almost forgotten me. I feel that I am lost to the world away off here, but I am still trying to do my little part toward the onward movement,—the uplift of our people thru art education. It has been uphill work,—still I feel that I have not lost the fight even with fearful odds against me. I have studied and worked at the problem carefully.

In the Manual Arts work I try to touch the life of the people. In my weaving room I have now ten old-time foot looms and one power loom. I got the power loom as a gift. On the 20-harness dobby loom I am able to give my seniors textile work and designing.

So far this year, with good workers, we have made 106 rugs for our rooms in the dormitory, stencilled 130 pairs of curtains, and decorated a number of rooms. I have given those seniors who go out, plenty of experience along the line of lending a helping hand in the community, for I believe that a teacher should not only be a teacher of children but also of the people.

I just wish you could see the work we are doing with our clays, and how we have helped the fellows who made poor brick and terra cotta pipe. We are also binding and repairing books. I took a whole summer's work in a bindery working from seven a. m. until five p. m. and have the matter pretty well in hand. I hope some day to get a printing press.

I give two lectures a month to the boys of the town and have quite a lot of young fellows who have formed themselves into a handicraft club.

Then we have now an Arts and Crafts Guild and a shop which has been quite successful. I also have a class in metal work for the townspeople.

To this outside work I give all of my time free of charge hoping that I can do something towards helping along the cause for which you stand.

Sometimes I feel quite alone and wish I could get to a broader field of work. Still oftener when I am in that mood I hear the "still small voice" saying, "Don't give it up."

I hope sometime again to see you here.

Sincerely your friend, A. B. C.

CORRESPONDENCE

Dear Mr. Editor:

The art teacher at our high school did not allow the pupils to use The School Arts Book I paid for, so I changed it to our grammar school for this year. They are right well pleased with it there. The other day one of my private pupils had a 1910 book at the high school. The art teacher saw it and said, "Some kind person paid for it for me last year and I had more good out of it than from all my Normal Art courses. I miss it very much." The pupil said, "If you miss it $1.50-worth a year you could easily order it, and we pupils would help pay for it, if you would let us use it." "Oh, no," she replied, "I could not let you use it. It is for us teachers." Now what do you think of that? When teachers keep it from pupils for fear the pupils will know where the teacher gets help, and when supervisors keep it from teachers (as I know they do in some cases) for fear the teachers will discover where the supervisor gets his ideas, selfishness and pride, or greed and bluff, are having their innings all right. Such a state of affairs must affect your subscription list. You can't afford to make The School Arts Book for supervisors only. There aren't enough of us, are there?

Yours for the good of all,

A Supervisor.

Dear Sir:

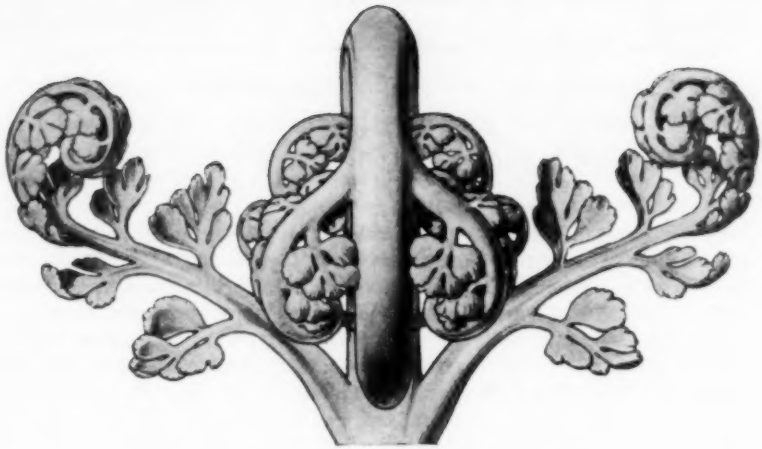
I thank you for that which recently arrived. By the same mail came a letter from the Commissioner asking for drawings for the Canadian national exhibition. He had seen the plates from our work which you published in The School Arts Book. I was pleased because I was once a Canadian (of Loyalist descent, I have but come back to mine own land), and also because I have been in the slough of despond. These conservative chief citizens, here! They "sit on" all enthusiasm; they dislike innovations.

I often turn to your little Book which "age cannot wither nor custom stale," so saturated with the divine elixir of enthusiasm and sincerity. It helps me to conquer discouragement. I pluck up courage and resolve to go ahead and do my best, even when "a bluff" would answer, nay, be more acceptable.

I am,

Very sincerely,

X. Y. Z.
New England.



THE ARTS LIBRARY

BOOK REVIEWS AND NOTES

Simple Jewelry. By R. Ll. B. Rathbone. 280 pp. 5 1-2 x 8 1-2. 94 illustrations. D. Van Nostrand Co. $2.

This practical handbook dealing with methods of design and construction, and written for the use of craftsmen, designers, students, and teachers, deals with such topics as pictorial and sculpturesque jewelry, peasant jewelry, its charms and its failings, designs inspired by natural forms, first steps toward designing by arrangement, the uses of grains, rings, disks, domes, round and flat wire, scrolls, chains, twists, plates, the setting of stones, etc. The plates contain many historic examples of beautiful jewelry and are full of suggestive material. Other plates give combinations of simple forms of astonishing variety and richness. One plate, for example, contains seven hundred different units made from wires of a given length. Other plates give 133 designs made by combinations of a single very simple unit. One chapter is headed, "An Inexhaustible Mine." That phrase seems to describe the book itself. The author believes in his craft. "I very much doubt," he says, "if there is any other craft which offers such obvious and ample opportunities for the learner to acquire so much practical experience while his attention is necessarily called to the scientific and artistic aspects of what he is doing."

The American Flag. By Harlan Hoyt Horner. 110 pp. 7 x 10. Profusely illustrated, 24 plates in color. Issued by the Department of Education, State of New York. Price.*

This volume contains chapters on the making of the flag, New York and the flag, the dominion of the flag, some famous flags, the Confederate flags, the flag and the schools, quotations concerning the flag, and incidents connected with its history, songs and poems having to do with the flag, the official flags of the United States, and a list of books, magazine articles, and other literature bearing upon the subject. Many of the illustrations were made by Mr. Farnum, State Inspector of Drawing for New York. The color work is of such a character that it will prove directly useful in schools, furnishing models for the children to imitate. The book has an eloquent introduction by Dr. Draper, Commissioner of Education, New York. Mr. Horner deserves the thanks of every teacher in the country for having produced such a complete and handsome life of Old Glory. The book will take its place at once as a standard authority.

What To Do at Recess. By George Ellsworth Johnson. 34 pp. 5 x 7. 20 illustrations. Ginn & Co. 25 cents.

Mr. Johnson, formerly a teacher and superintendent of schools, is now Superintendent of the Pittsburgh Playground Association. This little volume, full of help to all who are interested in a more beautiful outdoor life, is mentioned here chiefly for its illustrations which show children at play. They offer no end of suggestion for pose drawing and will help primary teachers to better understand and to more intelligently correct the illustrative drawing. These drawings in line with small areas of solid black, by Louise E. Wyman, are good illustrations from the point of view of the printer, for they take their place on the page in harmonious relation to the type.

* A letter from Mr. Horner contains the following:

It will not be possible for the Department to supply the pamphlet to teachers generally. Our edition is limited to 26,000 copies. We shall send a copy bound in cloth to every school district in the State of New York. We shall honor individual requests so long as the supply lasts. I anticipate that the supply will be entirely exhausted before the September number of The School Arts Book is published.

The Making of a Trade School. By Mary Schenck Woolman. 102 pp. 5 x 7 1-2. Whitcomb & Barrows, Boston. 50 cents.

Mrs. Woolman, the well-known director of the Manhattan Trade School for Girls, and professor of domestic art, Teachers College, Columbia University, writes from experience. Her book will therefore prove itself of great value to the many people thruout our country who are now called upon to establish schools for promoting the various forms of industrial education. This volume deals with the organization, work, and results of the Manhattan Trade School, with representative problems such as the relation of a trade school to the trades unions and to commercial interests, the equipment and support of a trade school, and with the details of managing the various departments, accounts, etc. The book is a history of one successful experiment and is destined to become a guide to many others.

Vergleichende Formenlehre des Ornaments und der Pflanze. By M. Meurer.

This work consists of 250 wall diagrams, lithographs, phototypes, and color prints, about two and one-half by three feet in size. They contain 1300 figures. The publication is limited to 200 copies. The price is $240. These handsome charts are accompanied by a handbook of 600 pages with reduced reproductions of the charts together with other illustrations making a total of about 2000 photographs. While this handbook is intended to explain the diagrams, it is complete in itself and is sold separately for $24. These publications deal with the development of ornament historically, from plant life as shown in the art of Egypt, Assyria, Greece, and other countries. The plant forms are treated in the simplified analytical way with reference to their use by the modern designer. The plants which have given rise to historic forms are not the only plants considered. The work is really a monumental treatment of the relation of plant forms to design, especially architectural design, and is invaluable for illustrating lectures on the history of art. It has already been introduced into all the arts and crafts schools of Prussia and Saxony and many technical institutes and academies thruout Germany. A hint of the character of the illustrations is afforded by the headband of this section. The book may be had thru Prof. M. Meurer, Lükowstrasse 66, Berlin W. 35, Germany.

That rich source-book, STYLES IN ORNAMENT, by Alexander Speltz, translated from the German by David O'Conor, with its 400 plates of illustrations and illustrated descriptive text giving a total of something like seven thousand

examples of ornament, may now be had for five dollars postpaid, of the Bruno Hessling Company, 64 East 12th St., New York City. The book is invaluable to the teacher of design.

The Milton Bradley Company of Springfield has issued a handsome booklet celebrating the fiftieth anniversary of the founding of the house, entitled Milton Bradley, A Successful Man. It is richly illustrated by means of halftone plates printed with a tint block, with drawn title-page and chapter headings. The book, bound in ooze leather with gold lettering, presents a pleasing scheme of color, and is creditable to the Milton Bradley Company.

The Proceedings of the Thirteenth Conference for Education in the South, held at Little Rock, Ark., last April, have been published in a volume of 352 pages 6 x 9. Among the papers of interest to teachers of drawing and handicraft are Teaching Girls How to Make Homes, by President Harvey, of Stout Institute, Menominee, and Community Improvement thru a Homelike School, by the editor of The School Arts Book.

The report of the Committee on the Place of Industries in Public Education, made to the National Council of Education, July 1910, has appeared in a pamphlet of 124 pages 6 x 9. It contains valuable matter for those who are organizing courses of studies, for it deals with courses in actual use in typical schools. In addition to the general discussion of the subject there is a valuable section on industrial fields for specialized education, and a selected bibliography of books, reports, proceedings, and magazine articles. The report may be obtained from Irwin Shepard, Winona, Minn., for fifteen cents.

A valuable pamphlet entitled Public Libraries and Art Education, by Mabel J. Chase, of Nutley, N. J., has been issued by the Baker Printing Company of Newark. Among the topics included are temporary exhibitions, permanent exhibitions or museums, the school department of a library, picture collections, lectures and lecture halls, the art department of a library in relation to public school work. Copies of the publication may be obtained by applying to Miss Chase.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE THIS PIECE of WORK MY BEST

MAY CONTEST—AWARDS

First Prize, Book, a box of "Crayola," large size, (Binney & Smith), and Badge with gold decoration.

*John Monti, VIII, Elm St. School, Westerly, R. I.

Second Prize, a box of "Crayola," small size, (Binney & Smith), and Badge with silver decoration.

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Martin Randall, VIII, Elm St. School, Westerly, R. I.
Harold Schneider, V, Webster School, Sioux City, Ia.

Third Prize, a copy of "Blackboard Drawing," published by The Davis Press, and Badge.

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Miriam Earl, Edgartown
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Alfred Gravell, Southbridge
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Notice the changes in the Contests for 1910-1911 as announced in the advertisement.

Dear Mr. Bailey: New Hampshire

We received our two badges and the winners take great delight in wearing them. We also found by our School Arts Book that three of our boys had won Honorable Mention. I think it has made the interest not only in the school but outside very much greater, as some people are inclined to look upon drawing as a mere waste of time. But when they find that their boys and girls are receiving mention in competition with other boys and girls thruout the United States they begin to feel an interest in spite of themselves. I surely believe that such competition is a great stimulus to good work.

Thanking you for our badges, I am

Very sincerely, G. B. P.

My dear Mr. Bailey: Illinois

Accompanying this letter is my renewal of The School Arts Book for 1910. For five years I have devoured its pages and I can more than verify your annual statement,—"Next year it will be better yet!"

The one department of which we have just begun to realize the importance, is The School Arts Guild. Great interest has been taken by the children in it, and I don't know but that those who received "stars" on their returned work weren't even more proud to have visible proof of your approval with "the mark on," than those who were actually prize winners. So far we have gained but Second Prize and we will not be satisfied till we each the top. I only regret that we did not enter the Contests long ago.

So here's to the success of The School Arts Book in 1910!

Yours truly, F. J. K.

Please remember the regulations:

Pupils whose names have appeared in The School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:

These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in he must put a 4 and the date, and so on. If he should receive a Mention after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

☞ Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award is made, but no other prize unless the latest work is better than that previously submitted.

☞ The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

☞ Remember to have full name and mailing address written on the back of each sheet. Send drawings flat.

☞ If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

☞ A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of the Davis Press.

ART SCHOOLS

Circulars of information concerning the following well-known and thoroughly reliable art schools will be mailed upon application (enclosing postage and mentioning this magazine) to their given addresses.

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Courses in Drawing, Painting, Modeling, Wood Carving, Decorative Design, Porcelain Painting, etc. Tuition for the entire academic year, $25. Day and night classes. Unusual proportion of men-students. Museum collections for reference. J. H. Gest, Director, Eden Park, Cincinnati.

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Art reference material, an exceptionally complete collection, is available to students at the Public Library, within a short distance of the Guild Building.

Folders containing furthur information will be sent upon request.

Florence Wales, Sec'y. The Handicraft Guild, 89 So. Tenth St., Minneapolis, Minn.

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Write to Mr. William H. Bouick, Mount Hermon, California, for all information regarding accommodations and rates. Make your reservations early.

James Edwin Addicott, B. S., M. A., Director, 951 Magnolia St., Oakland, California.

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✦Illustrations in color showing the life history of the gypsy moth, the brown-tail moth, and the calosoma beetle may be had in the form of private mailing cards by applying to Mr. F. W. Rane, State Forester of Massachusetts, 6 Beacon St., Boston, Mass. Bulletin No. 136, issued by the New Hampshire College of Agriculture and Mechanic Arts, by E. Dwight Sanderson, and printed by order of the Governor and Council of New Hampshire, gives the history of the gypsy and brown-tail in New England and is a manual of information fully illustrated. These destructive insects should be the subject of illustrated school papers everywhere in New England that the children may become intelligently active in fighting these pests.

✦The menu of the dinner given to Frank Alvah Parsons, Director of the New York School of Art, by the Advertising Men's League of New York just before he sailed for Europe last spring is an amusing masterpiece for it purposely violates all his principles of design. It is a good "copy" for design students to correct.

✦The Lutz Company of Guttenberg, N. J., has placed upon the market a new scale of proportional inches giving one-eighth, one-quarter, one-half, and full size measurements, and also a novel double triangle, a single accurate instrument with which the twenty-four angles that are multiples of fifteen and the sixteen angles which are multiples of twenty-two and one-half degrees may be plotted. These new instruments were designed by Professor Rondinella of the Central Manual Training School, Philadelphia.

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